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BERLIN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKESTRASSE 17, February 26, 1898.

IN the course of an experience of more than twenty years I have gradually acquired a well founded distrust against the production of the so-called wonder children. I have seen so many really gifted young creatures go to pieces and never attain the goal for which they had been predestined by nature by being dragged before the footlights night after night, when they ought to have been in bed; by having their young nerves racked through excitement, when those very nerves should have been nursed and steered for future use by wholesome sleep. The latest specimen of the wunderkind wreck is Otto Hegner, who, handsome youth that he is, has lost all nerve and will in all probability never be heard again in public; or, if he should do so after all, it could only be as a patched-up, artificially mended pianist.

All this and the similar fate of Eugène d'Angremont came to my mind as I trotted over to the Bechstein Hall a week ago to-day to hear the ten-year-old pianist Felicia Reifmann, the latest wunderkind that has come to the fore. She is a pupil of Professor Barth, and I wondered why this sturdy master, who is averse to anything and everything in the way of sensational exhibition, should have given his consent to this concert. But when I heard the little miss of ten and saw her rubicund, plump little figure, which was in accordance with her precocious but quite healthy piano playing, and when I was informed that this exhibition was to be only a single one, allowed in order to procure the means for further study, I understood all, and was glad that the hall was so crowded with a paying, fashionable audience. Surely some of these rich folks will now be sufficiently interested in this really talented child to make further public appearances unnecessary and to secure the child's welfare financially until she can come out some day in the not very distant future as a full fledged, mature artist. Sie hat das Zeug dazu, as they say in German; for little Felicia Reifmann is not only pianistically wonderfully gifted, but she seems also very musical, and in such pieces as the Chopin F minor Nocturne and the introduction to the Mendelssohn rondo capriccioso she showed a musical taste and feeling far beyond her tender years. More precocious still is her technic. She tackled the Mendelssohn rondo itself at a pace which I did not think she could carry through to a successful ending; but she did so nevertheless, and had enough left at the close to finish up the passage in broken octaves in lively and brilliant style. Truly here is a child with a great future, and I trust she will attain it.

Miss Meta Lippold, who assisted at this concert, has a fair coloratura voice, and seems quite musical; but by the unusual proceeding of playing her own accompaniment upon the piano she hindered her tone production, and her voice seemed smaller than it very likely is.

The assistance of a small sized mixed chorus from the forces of the Royal High School of Music, who sang under the direction of their teacher, Prof. Ad. Schulze, did not do much toward raising my esteem for that institute as a disseminator of vocal culture. They sang Mendelssohn's ridiculous setting of Heine's exquisite little cycle of poems called "Tragedy." Imagine a mixed chorus singing the words "O fly with me and be my wife," which, if sung at all, should be uttered only by one male voice. Mendelssohn's setting stands in E major; the said chorus, however, started on an F major triad, the cacophony of which in consequence of false pitch was perfectly distressing. Professor Schulze beat time with a huge stick, and such large gestures, as if he were commanding a battalion of singers. He should take a few lessons in chorus conducting from his friend Siegfried Ochs.

The same evening saw me at the hind part of a piano recital given by Günther Freudenberg at the Singakademie. He is a very young man yet, who plays with a zeal and an alacrity as if he liked it. In reality he has a very good technic and a certain brilliancy of tone (though his touch is by no means always good) that I think he will some day become a rattling good piano virtuoso. I mean a piano virtuoso whose rattling is good. Of truly musical qualities I found comparatively little to admire in Mr. Freudenberg, Jr.

His reading of the arietta from the Beethoven Op. 111 Sonata (I had missed the first movement and also the Schumann fantasia, for which omission, under the circumstances, I felt rather grateful) was very dry. The Chopin F sharp major Nocturne and G minor Ballade were performed in a matter of fact and not very poetical style, while in the Chopin concert allegro the young pianist, for the reasons above described, shone to far better advantage.

I stayed to hear a group of Russian piano pieces, of which only Sapelnikoff's "Elfantanz" was known to me. The other three were novelties, which, however, were not of overwhelming musical merit. These were two pieces by G. Karganoff ("At Twilight" in E minor, and "Lullaby" in E major), both very trivial and not original in invention, and a study in F major by A. Kopylow, which sounded like a weak imitation of Henselt.

The ninth and last but one of the Nikisch Philharmonic concerts had a stunning program, the order of which I should, however, have liked to have heard reversed. The G major symphony of Haydn (the thirteenth one in the Breitkopf & Haertel edition) is perhaps as charming and pleasing as any of the master's works of this genre, but coming after the fantastic symphony and Tchaikowsky's B flat minor piano concerto, one has lost the musical naiveté which is necessary to enjoy at its fullest a work so pure and beautiful, but so harmless and unspiced. Even the musicians themselves do not usually play the simple as attentively after the complicate, as they do vice versa, and such was also the case at this Philharmonic concert.

Berlioz's fantastic symphony, on the other hand, was a superb piece of orchestral reproduction. It was played for the first time at these concerts, and consequently stood for the novelty which one is wont to expect. To you and to me it was no novelty, however, for we have heard the work a good many times under Theodore Thomas, the older and the younger Damrosch, and likewise from Nikisch, with his at the time matchless Boston Symphony Orchestra. I have also heard the work twice here from the Royal Orchestra under Weingartner's direction, for it is one of his favorite chevaux de bataille. While, however, he makes more of an orchestra virtuoso piece of it, as he is apt to do with most anything that is brilliantly orchestrated and always works for effect, Nikisch gives you more of the inner meaning of it, and his reading is by far more intense and suppressedly passionate. That Nikisch is disregarding of the mere outside effect is demonstrated clearest through the fact that he makes no pause between the "March to the Scaffold" and the final Songs d'une nuit de sabbat, which he performs attacca, thus depriving himself of the chance of never failing applause after the most gruesomely effective movement of the entire symphony. He had it, however, at the close of the work, and I must say it was as deserved as it was enthusiastic.

There was still another one who scored a big success at this concert, and that was the young Russian pianist Ossip Gabrilowitsch. I was right when, after the first hearing of this then nineteen years old pupil of Leschetitzky, I proclaimed him as one of the coming geniuses of the piano. He has since then "arrived," and London as well as St. Petersburg, Vienna, and last, but by no means least of all, Berlin has subscribed to this judgment. I make no further mention of Gabrilowitsch's technic, for that equipment is self-understood in a modern virtuoso. I must say, however, that few of those I have heard of late years have it so evenly and surely developed, and still fewer make use of it less showily and simply as a means to an end than does Gabrilowitsch. What distinguishes him from several others I can mention is the fact that with ardent and thoroughly musical temperament he combines a refinement and a reserve which mark him at once as one of the most artistic interpreters on the piano one can hear. In this respect he tries to emulate Paderewski, for whom Gabrilowitsch, as I had a chance to glean from repeated conversations, has an unbounded feeling of admiration. If there is one work in the entire literature that can stand the refined and yet so suppressed energetic treatment of the Slavic virtuoso better than any other, it is Tchaikowsky's B flat minor Concerto, a fantasia for piano and orchestra far more than a regulation piano concerto. It is one of those works that one can love and admire despite its many faults and even deformities. If you had heard Gabrilowitsch play that beautiful slow movement, with its perfectly exquisite dance intermezzo, in a manner that would make the angels cry with envy, you would understand what I mean. The audience surely felt the same way as I did, for they overwhelmed Herr Gabrilowitsch with applause, not to mention some laurel wreaths, and at the stunningly brilliant close the young man was called out more than half a dozen times amid vociferous tokens of enthusiasm. Modestly, however, probably on account of the usual length of a Nikisch program, he declined to play an encore.

The soloists for the tenth and last of the Philharmonic concerts of this season will be Lilli Lehmann and Concertmaster Anton Witek. The latter will perform the Brahms Violin Concerto and the Lilli will be heard in an aria from Glück's "Armida" and Weber's "Oberon." The orchestral numbers will consist of the Schubert unfinished symphony and the following Wagner selections: Bacchanale from "Tannhäuser," Vorspiel to "Parsifal" and overture to "The Flying Dutchman."

Of Miss Marie von Unschuld I spoke in my last week's budget. I since learned that formerly she was a pupil of Leschetitzky, but that of late years she has been studying at Weimar with Stavenhagen, who is more and more making himself a good name as piano teacher. I heard from Miss Unschuld with satisfaction the Beethoven Andante favori and the D minor Sonata, from op. 31. The Adagio of this work was especially well performed. Very crisp and clean was also the rendering of the Bach-Saint-Saëns B minor gavot. On the other hand, the reading of Schumann's "Des Abends" was blurred by two bad slips of memory. I have often before noticed that it is just the so-called easy pieces—those which the performer thinks he or she knows so well that they don't need to look them over—that it is just these in which they slip up, and it serves them right.

I have so often written about Ludwig Wuellner, his remarkable style of delivery and his lack of singing voice, that I don't need to repeat myself. I would not have gone to his "popular" Lieder Abend at the Singakademie for his Schubert and Brahms songs, for I know just how he does sing them, but the program contained some new Lieder by our ex (?) court conductor Felix Weingartner, selections from his op. 22, and settings to poems by Gottfried Keller, and these I went to hear. Let me say right away that my curiosity was well rewarded, for I found these latest Lieder not only very interesting and thoroughly musical, but they are also much more natural and fluent in invention, less stilted in style, and even the harmonization, without being less recherché, is at the same time less gesucht. These songs are an enrichment of modern vocal literature, and I perfectly agreed with the audience which redemanded the charming songs, "Schifferliedchen" and "Doppelgleichniss" and the very characteristically declaimed "Lied vom Schuft."

Musikdirector Julius Spengel, of Hamburg, accompanied admirably.

On Wednesday evening, the 23d, Mr. Boise had a performance of some of the new works of his class at his home in Kurfürsten Strasse. Our Ambassadress, Mrs. White, Mr. and Mrs. Jackson, Captain and Mrs. Allen, Mrs. Uhl and daughter, Mr. and Mrs. McKibben, Professor and Miss Barth, Dr. and Mrs. Jedliczka, Professor and Mrs. Klausner, Mrs. Crane (the pianist-composer), Mr. and Mrs. Sabine, Mr. and Mrs. Vice-Consul General Brock, Mrs. Dickson, Mrs. and Miss Cottlow, Mrs. Gustavus Arnold, Charles Dyer, Miss Molt, Mr. and Mrs. Consul-General Goldschmidt and daughter, Mr. Percy Martin and Mr. Howells were among the guests.

The following was the program:

| | |
|-------------------------------------|----------------|
| Fantaisie for violin and piano..... | Mr. Bassett |
| The composer and Mr. Butler. | |
| Four songs for soprano..... | Mr. Williams |
| Miss Jung | |
| Romanza for violin and piano..... | Miss Visanska |
| The composer and Mr. Visanska. | |
| Two songs for soprano..... | Miss Melville |
| Miss Liebling. | |
| Nocturno for piano..... | Mr. Brockway |
| Fantasiestück..... | Miss Visanska. |
| Three songs for soprano..... | Mr. Schneider |
| Miss Adler. | |
| Sonata for piano..... | Mr. Schneider |
| Mr. Biggerstaff. | |
| Sonata for violin and piano..... | Miss Melville |
| The composer and Mr. Butler. | |

All of the above young composers have appeared at previous performances, with the exception of Miss Visanska. She has long been known as the most gifted piano student in Berlin, but her creative ability has only begun to assert itself. This romanza shows fine feeling and genuine creative power. Miss Visanska exhibited her wonderful finger facility and musicianly qualities in her playing of the two new things by Brockway. The young lady gives a piano recital in the Singakademie on March 14, and I am sure she will strike fire.

Mr. Bassett's fantasia shows progress. It is more naturally sequential than his sonata played last winter, and offers moments of great beauty and power.

Mr. Williams' four songs are not at all commonplace, and one of them is a gem. Miss Jung sang them very musically. Her voice is not large, but it is pure and sympathetic. Miss Melville's two songs, sung by Miss Liebling, an exceedingly musical young lady, were warmly received.

Mr. Schneider's three songs are distinctly individual,

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and were beautifully sung by Miss Adler. Mr. Schneider's sonata, as compared with his last work in this form (for violin and piano), shows the fruits of honest study. The young man has original ideas, and possesses a fine feeling for color.

Marguerite Melville's sonata is a remarkably ripe work for an eighteen-year-old composer. In her case the usual allowances because of sex are not necessary. Her ideas have unusual virility, and her thematic treatment of them is bold and original, although never without clear significance.

Akos von Buttykay, a handsome young Hungarian, and likewise a pupil of Stavenhagen, gave a piano recital at Bechstein Hall Wednesday evening. He is not one of the strong kind of male performers, but rather a refined and graceful pianist. These qualities shone in the very selection of his program, which read as follows:

Präludium and Fugue, C sharp major. Bach
Sonate, E minor, op. 90. Von Beethoven

Variationen über ein eigenes Thema. Brahms
Scherzo, C sharp minor. Chopin
Fantaisiestück Schumann

Des Abends.
Aufschwung.
Warum
Grillen.
In der Nacht.
Fabel.
Traumeswirren.
Ende vom Lied.

Etude de Concert, D flat. Liszt
Träumerei Strauss
Faust-Walzer Liszt

Both the gayest prelude and fugue from Bach's "Well-Tempered Clavichord" and the most amiable and graceful of Beethoven's larger sonatas found an adequate and really pleasing as well as finished reproduction under the nimble fingers of Akos von Buttykay. In the sturdier and especially in the mentally more intricate ones of the Brahms variations upon a D major theme of his own, the young Hungarian, however, was a trifle disappointing. Neither depth nor physical power are his distinguishing traits,

and his tone, though sweet and refined in piano, lacks sonority as well as character in attempted forte passages.

Miss Dora Kochler, from Dresden, who produced a decent, but by no means a remarkable mezzo voice, with a dark, almost an alto timbre, could not greatly interest the audience or the critics in a concert of her own. In a group of songs by Rubinstein, among which was also the setting to Heine's "Tragedy" (a far superior one to that of Mendelssohn for mixed chorus), Miss Kochler evinced neither musical feeling nor powers of expression and intelligent delivery.

What did interest me at this soirée was a performance of Robert Kahn's op. 5, his first violin and piano sonata in G minor, with the composer at the piano and the violin part authoritatively performed by Prof. Karl Halir. Of the second sonata I reported favorably on two previous occasions when I had a chance to hear it, but the first sonata was an absolute novelty, and in so far a great surprise to me, as in invention I found it much more spontaneous and more original than the later work of the

same genre, and the thematic workmanship as well as perfect command of the form are as excellent in the first as they are in the second sonata. Robert Kahn is one of the most talented as well as most conscientiously working of the young German composers.

Last night that Meissonier among modern reproductive artists, the Parisian pianist, Clotilde Kleeberg, gave a strongly attended and equally applauded Schumann-Chopin popular piano recital at the Philharmonie, of which the following was the program:

| | |
|---------------------------------|---------------|
| Novelette, F major, op. 21.. |Schumann |
| Novelette, B minor, op. 99. | |
| Arabesque..... | |
| Blumenstück..... | |
| Traumeswirren..... | |
| Humoreske..... |Chopin |
| Prelude, C minor..... | |
| Prelude, B major..... | |
| Etude, C sharp minor, op. 25.. | |
| Etude, F minor, op. 25..... | |
| Mazurka, A flat, op. 59..... | |
| Nocturne, E flat, op. 55..... | |
| Variations, B flat, op. 12..... | |
| Impromptu, G flat, op. 51..... | |
| Fantaisie, F minor, op. 49..... | |

Mlle. Kleeberg looked and played charmingly, and although the Philharmonie is through its vastness and acoustic properties not the most favorable place for a piano recital, she never forced the tone of her instrument. Most congenial to her temperament and the limpid style of her delivery were the B minor Novelette and the Blumenstück of Schumann. The "Humoreske" is a piece which I cannot swallow in its entirety, even if it is played by a Kleeberg. It ought to be served up in sections. Schumann had no more humor than the proverbial Scotchman, hence this "Humoreske," which is made of bits and patches, sounds to me just as an American crazy quilt looks. Well, let it go at that.

Miss Kleeberg's Chopin is, as one of the most talented of all American girls who was my neighbor at this concert, remarked, just like her Schumann, viz., charming and delightful, but not deep. That is speaking of it on the whole. The first prelude in C minor was too fast; it lost that seriousness and breadth it should have. The second one in B major was very charming. The etude in C sharp minor lacked just what the first prelude did. It was perfect, however, in regard to notes and shading. The one in F minor she was obliged to repeat. The Nocturne in E flat I like more smoothly played, not so jerky and rubato. The variations were very fine. The Impromptu I didn't like; it was too fast to allow of bringing to the listening ear the consciousness of the ever changing harmonies and the middle portion seemed to me almost cruel at times. The fantasia was the best played of the Chopin selections, and its beautiful main theme was sung upon the piano with most exquisite tone.

Miss Kleeberg who, after the Schumann numbers, had already responded with one encore, the Träumerei, was after the Chopin had encored no less than three times, and gave to the hungry audience first the F sharp major Impromptu, then the A flat waltz, op. 34, No. 1, and finally the Mazurka, op. 50, No. 2.

No pianist is a greater personal favorite in Berlin than Clotilde Kleeberg.

The following musical guests sat down to the most Lucullian ninth Philharmonic dinner, which took place last Sunday at the tastefully decorated and most hospitable home of Director and Mrs. S. Landeker: Mr. and Mrs. Hermann Wolff, Mr. and Mrs. Charles Wolff, Dr. and Mrs. Jedliczka, Professor and Mrs. Gernsheim, Professor and Mrs. Halir, Kapellmeister and Mrs. Rebieck, Mr. and Mrs. Alexander Petschnikoff, Arthur Nikisch, Ossip Gabrilowitsch, E. E. Taubert, Dr. Castan,

Mrs. and Miss Kleeberg, Mrs. and Miss Koch and the writer.

Moritz Mayer-Mahr and Willy Burmester are reporting success from their joint concert trip through Scandinavia.

Miss Rose Ettinger met with success at Breslau and Königsberg, and is now concertizing in the Netherlands, which trip will wind up at Liège on March 18. On March 24 and 25 Miss Ettinger will be the soloist of the Hamburg Philharmonic concert and preceding public rehearsal.

Miss Leonora Jackson, the American violinist, scored a brilliant success at a recent London Queen's Hall symphony concert, and will appear as soloist of the Lamoureux concert at Paris on March 15.

From Cologne I receive an invitation for the first performance of Berlioz's "Les Troyens," which double night opera will be given there under Prof. Arno Kleffel's direction on March 30 and 31.

A more beautiful and a better fitting criticism upon Paderewski's pianism I have never read than the one which the Leipzig paper *Die Redenden Kuenste* published last week from the pen of no less an authority upon the subject of piano playing than Prof. Martin Krause.

On Tuesday afternoon I had the pleasure of hearing a couple of Julius Klauser's Milwaukee young lady pupils play the piano. Miss McCord performed the slow movement and the final rondo from the Chopin E minor Concerto in a clean cut and rhythmically methodic style. She has a neat technic and a pleasing touch. Miss Ricker gave me the first actual hearing I have so far had of MacDowell's "Tragic Sonata." The work was known to me only from reading, and the impression I gained after now physically hearing it in a very nearly adequate reproduction, intensified the sincere admiration which it forced from me when I studied it. It is really a big, noble and, in the first and slow movements, almost tremendous work, orchestral in colors, and, despite its modern abandon in thematic treatment, free from abstruseness; coherent, logical and mindful of form. Truly, I must say, I consider MacDowell's "Tragic Sonata" the most important work for piano which has so far been produced by an American composer.

Felix Weingartner is busy upon the composition of three one-act music dramas, the subjects of which he has transcribed in free style after Æschylus. This trilogy is based upon the following three subjects: "Agamemnon," "The Death Sacrifice" and "The Eumenides." Upon the invitation of the Richard Wagner Society at Mannheim Weingartner will read the dramatic poem of his trilogy before the members of that society in March.

The first novelty which Director Hofpauer intends to bring out with his new operatic undertaking in the Theater des Westens next fall is Camille Saint-Saëns' opera, "Phryne."

A musical exhibition is planned for Berlin, to be held from May 7 until August 12, at the Mess Palast, in Alexandrine street. Half of the proceeds are to be given to a fund for the erection at Berlin of a monument to Richard Wagner. The hereditary Princess Charlotte of Saxe-Meiningen, a lady strongly devoted to the Wagnerian cause, has accepted the protectorate of the exhibition, and Count Hochberg will officiate as its honorary president.

dent. This promises well; but the locality chosen is in a part of the city that is not usually frequented by the swell people of the town, and makes me doubtful as regards the financial prosperity of the affair.

Max Bruch is just busy putting the finishing touches upon the orchestration of his latest composition, a worldly oratorio, for chorus, solo voices and orchestra, upon the subject of Gustavus Adolphus, King of Sweden. The text was written by a Protestant minister named Hakenberg. Those who have had a chance to hear or see portions of the score affirm that this latest work of the sexagenarian belongs among the freshest and most inspired of his creations. The first performance of "Gustavus Adolphus" will take place at Barmen on May 25, under the direction of the composer.

Bizet's "Carmen" will be newly studied with a partial change of the usual cast and newly mounted at the Royal Opera House. Bungert is now busy there with the rehearsals of his music-drama, "Odysseus' Return," which will be brought out in March, and is to be preceded by a complete repetition of the "Nibelungen Ring" cycle of Wagner.

Of musical Americans I met during the past week I may mention Mrs. Helen Jackson, of New York, and among the callers at THE MUSICAL COURIER's Berlin office was Miss Rezia Hesselberg, a very promising young violinist from Russia and a pupil of Joachim, who performed for me the entire Bruch G minor Violin Concerto in a style that left no doubt of her eminent talent. Frau Bielenberg, of Berlin, was her able accompanist.

A. K. Virgil called. This benefactor of the piano student intends to have his Practice Clavier manufactured here in Berlin in future, as the demand for his instruments is rapidly increasing in England and Germany.

Ossip Gabrilowitsch, the young Russian pianist, who scored such a big success at the last Philharmonic Concert; F. C. Hardon, of St. Paul's School, Garden City, L. I.; Miss Marguerite Melville, pianist and composer, from New York, also called. O. F.

BERLIN MUSIC NOTES.

Mrs. Flora Scherres-Friedenthal's piano recital at the Singakademie was interesting inasmuch as the program contained pieces which do not often figure in the conventional concert schemes. Tchaikowsky's Variations, op. 19; Sgambati's Toccata, op. 18; Hollaender's "Lied," op. 52, for the left hand, and Gernsheim's "Æolus," op. 59, are all compositions that deserve a more frequent hearing. Mrs. Friedenthal seemed more at home in these modern works than in Beethoven's Sonata, op. 111, for which she seems intellectually lacking. Her technic is fluent and accurate.


I have just received the program of the concert that Miss Bertha Visanska announces for March 19 at the Singakademie, with the assistance of the Philharmonic Orchestra. Miss Visanska is to play two concertos—Beethoven, G major, and Rubinstein, D minor—and three unaccompanied soli—Impromptu, F sharp, Chopin; Improvisation, MacDowell; Etude, G flat, Moszkowski. The American contingent here is awaiting the concert with unusual expectancy.

Mrs. Cadwallader-Guild, the well-known American sculptor, is just finishing a life-size bust of Professor Dr. Joachim. The artist has approached her task with loving reverence, the result being a work which shows soul in every plastic line. Unlike the vacuous journeymen of her craft, who work with one eye on the patron's pocket, Mrs. Cadwallader has not confined herself to producing

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merely a striking resemblance, but has sought to perpetuate the master's character as expressed in the varying, mobile lines of his face. The unsymmetrical eyes, soft mouth and expressive brow demonstrate that the sculptor values truth above tradition. That means much in these days of platitudinous art creations.

Many young American musicians intend to return home in the summer. Some of those already making preparations are Mrs. Bassett, New York; Mrs. Butler, Omaha; Miss Newman (for a short visit), San Francisco; Miss Asher, San Francisco; Miss Liebling, New York; Miss Free, Davenport; Roy Lauer, Rochester.

LEONARD LIEBLING.

San Francisco Symphony Society.

The musical energy of this recent organization is commendable. It is a permanent orchestra, only established within the past two years, and now under the direction of Fritz Scheele, who replaced Gustav Hinrichs, the first conductor, now in New York at the National Conservatory.

At the concert of March 10 the Symphony Society gave the following program:

Eine Faust Overture.....Wagner
Concerto, Violin, G minor.....Bruch
Symphony, op. 9.....Goetz
Sonata for Violin.....Bach
Capriccio Italien.....Tchaikowsky

The soloist was Henri Marteau.

March 24 Ernest Lent, of Washington, D. C., will play Saint-Saëns' cello concerto.

Musical Art Society.

The Musical Art Society will give the second concert of this, its fifth season, Thursday evening in Carnegie Hall. The program is unusually interesting.

Penitential Psalm, De Profundis.....di Lasso
Alla Trinità.....Harmonized by Burney
(Melody from the fifteenth century.)

O Vos Omnes.....Vittoria
Tennebrae Factae Sunt.....Vittoria
Cherubim Song (Russian church song).....Bortnyansky
Abend auf Golgotha (for eight voices and orchestra).....von Othegraven

Concerto for four violins.....Händel
(Arranged for string orchestra by Bachrich.)

Ich Will Dich Lieben, Meine Krone.....Cornelius
Two Russian Songs.....Cui

The Two Roses.....Cui
Spring Delight.....Brahms

Four Gipsy Songs.....Brahms
The concerto will be given for the first time in this country. It was written by Händel for four violins, and arranged for a large string orchestra by Bachrich. Four concertmasters, Messrs. Mannes, Schmidt, Kaltenborn and Marus, will play in the orchestra.

Harold Elgas.

Master Harold Elgas, the talented pupil of Frank G. Dossert, sang with great success at a concert given recently in Cheney Hall, Manchester, Conn. The following are some press notices:

The boy soprano, Harold Elgas, gave for his first number "O For the Wings of a Dove," and at once his hearers took him to their hearts. His last number, "Sancta Maria," by Faure, with cello obligato, was exquisite.—Hartford Times.

Everybody fell in love with Master Elgas. When he appeared for his first number, "O For the Wings of a Dove," he presented a most attractive figure clad in the white and black vestments of a choir singer; and the first full clear notes of his voice, with his unassuming, easy manner, captivated the audience at once. He was persistently encored, and was greeted with applause on every subsequent appearance. One of his most pleasing songs was "A Country Lassie," by his teacher, Frank G. Dossert.—Hartford Courant.

Harold Elgas, the wonderful boy soprano, captivated the entire audience by his song "O For the Wings of a Dove." There was a storm of applause, long and loud. Master Elgas is a fourteen-year-old boy, but his voice is as sweet, rich and clear as the most beautiful songstress.—Manchester Herald.

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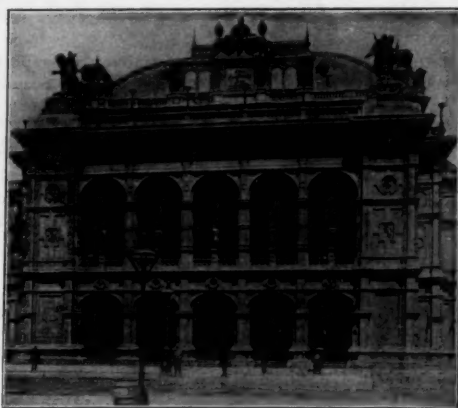
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VIENNA OFFICE THE MUSICAL COURIER.
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PRELUDE NO. 4, OPUS 28, CHOPIN.

Wann sah ich jenen bleichen See der ewig schweig. . .
In fliehender Ferne,
Unter des Mondes modernden Schleier?
Und das Herz voll der verschwiegenen Traume
Und die Weiden,
Die leidenschaftlich sich neigten
Über die Ufer!
Und ihre traurigen Traume verschinegen?

Wann sah ich den See und die Weiden?
Wann sah ich den Sie und die Weiden?
Immer Jenes bleichen Schweigen in mir horen—
Und das Herz voll der verschwiegenen Traume
Traurigen Baume:
Und mein Herz voll traurig schweigender Traume.

THE above lines are the thoughts of the Greek Cristomanus, vorleser to the Queen and professor in the University here. I remember that I promised to give you one of these little spontaneous expressions written in a fleeting moment after hearing the Chopin preludes. Another which he has written describes op. 28, No. 6, which he has called "Solitude," and which he compares to a lonely high-towering cliff overlooking the far spreading sea. I recalled this promise when I sat listening to the "Chopin evening" of Sauer after that great triumph he won in his first concert this season in the Grosser Musik-Verein's Saal, where he received an ovation equal to any paid there to any great artist.

I wish he could learn a little more of the "Still Schweigender Träume" when he plays some of the Chopin poetry. If his eye should ever happen to fall on these lines I wish he might sit and think about them a little. It seems hard to believe that Sauer is not a poet, and harder yet to understand why he persists in choosing Chopin to demonstrate that he does not or will not express the poetry from the soul of the sensitive, suffering Pole, who, I am sure, would often shudder could he hear how some of his tenderest passages are handled by the modern virtuoso.

Sauer, however, does have his poetic moments, but he oftener chooses to dazzle us with technical display, and perforce must sacrifice the soul of the whole composition oftentimes. No one plays Mendelssohn's "Auf Flügeln des Gesanges" as he can. It is only Chopin that he selects to hide and conceal his poetic feeling. But I like his method, and I prophesy that he is destined to become one of the greatest teachers or exponents of the Deppe method, that master teacher who is always the theme of Miss Fay's enthusiastic pen.

Messaert is soon to give another concert here. He is wise not to spoil his voice by operatic singing, and of all modern concert singers he seems to me the most inspired—an inspiration which is never marred by an untrue intonation, nor by any defects in vocalization generally—a consummate artist who has forever associated his name with

the greatest songs of the greatest masters. His last concert was crowded to the doors with enthusiastic listeners, and their vociferous applause elicited many encores.

You have all read in your morning paper of Mark Twain's reading here. Mr. Clemens is one of the most thoroughly appreciated Americans in Europe. I scarcely ever make a journey anywhere here that I do not see a translation of "Innocents Abroad" in the hand of some delighted traveler. The hall was filled with the elite and aristocracy of Vienna society. The Princess Josefa and, I think, Stephanie, and the Princess Lichtenstein, Countess Zichy and many other noble families were among those I noticed there. Also our new American Consul, Mr. and Mrs. Tower, and Mr. Chamberlain, the military attaché, who are all fast becoming very popular in Vienna, and under whose protectorate the reading and concert were given.

What a healthy moral nature the humorist must have! How can a bad conscience laugh or how can an ill-natured mind, poisoned with its subtle venom, excite our risibles and expand our features with smiles and pure fun?

Seest thou a man with no music in his soul he, too, is only fit for wiles, for treasons and for spoils. (My Shakespeare is not at hand, hence I cannot be responsible for the correctness of the above.) This is what I thought when I looked at Mr. Clemens' simple, naive face and listened to his droll humor. That "incongruity is the philosophy of a laugh," as Sydney Smith declared, was never more plainly demonstrated ad absurdum, one might say. His droll apology for his bad German accent, his story of the watermelon and his witty play on the word when he remarked that on arriving in Vienna and finding the streets all torn up to lay new water pipes, he thought they were going to plant watermelons, and the encore, where he described his second poetical inspiration on beholding the fauna of Australia—the kangaroo and other animals with unpronounceable names, calculated to produce poetical sensations especially as to rhymes—were among the best things of the evening.

As most of it was in English, I was surprised to see how well a foreign German audience could follow him and how quick they were to seize the salient points of his merry jests. The applause was vociferous, and our honored countryman retired at last covered with glory. The program which followed consisted of songs from Madame Saville, Mr. Gartner, Miss Edith Walker and most excellent violin playing by Fritz Kreisler, whose acquaintance you have made in New York.

This reminds me to speak of that excellent Ladies' Quartet, Soldat-Royer, at whose concert Mr. and Mrs. Clemens and daughter occupied a front seat, especially, I suppose, to honor the invitation of Miss Lucy Campbell, who plays the cello so well and is personally such an ornament to the quartet. Miss Campbell is a young and beautiful American lady from Kentucky, and seemed to receive a very large share in the honors of the evening, although Madame Soldat-Royer is by far the superior artist of all the four—a scholarly player, with marked temperament that is not weakly emotional, but displaying remarkably virile qualities both in the masterly vigor of execution and the noble strength of her interpretations.

Of course one sees that the others are in the background in comparison, but all are affected by a strong sympathy for their leader, and the playing was truly characterized by precision, excellent ensemble and responsiveness. This quartet lately gave another evening, at which I could not be present, because I was at Fritz Kreisler's concert, but I understand that Miss Campbell made her début in the violin playing this time, and showed excellent taste and very good bowing. In the Beethoven Streich Quintet, op. 29, Alfred Finger took the second viola. In the Clarinet Trio, A minor, op. 114, Marie Baumager played the piano.

Richard Muhlfeld (for the Brahms Clarinet Quintet) and Richard Eppstein, son of the eminent Professor Eppstein, of the Vienna Conservatory, for the Dvorák Clavier Quintet, op. 81, are announced for other evenings.

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[To be continued.]

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CITY OF MEXICO, February 23, 1906.

THE NATIONAL CONSERVATORY OF MUSIC OF MEXICO.

THE correspondent of THE MUSICAL COURIER was, on his visit to this institution, courteously received by the director, Prof. José Rivas, and, in company with the secretary, Maximiano Valle, and Manuel Otea, escorted through the various rooms of the conservatory, introduced to the tutors and professors in the various branches of instruction and welcomed in the name of the faculty.

The data given here was cheerfully furnished by the secretary, Señor Valle, and assisted by Señor Otea.

The Conservatorio Nacional de Musica grew out of the Societa Philharmonica del Mexico in 1877, and is a branch of the Department of Justice and Public Instruction—under the Government of the Republic.

At present there are about 1,300 scholars attending the Conservatory, of which 800 are males and 500 are females. The following officers are in charge of the direction of same:

Director, Prof. José Rivas; secretario, Maximiano Valle; scribe of the "direccion," Manuel Otea; librarian, Manuel Gutierrez.

The various branches are under the direction of the following:

Singing—Manuel Cisneros, Geunna Tiozzo.

Piano and Organ—Antonio Carrasco, Francisco Contreras, Julio Ytuarte, Julio M. Morales, Virginia Diaz.

Violin—Alberto Amaya, J. Garcia Sagredo, Pedro Manzano.

Viola and Violoncello—Rafael Galindo.

Harp—Manuel Priego.

Contra-bass—Angel Campillo.

Flute—Librado Suarez.

Oboe—Jesus Desachy.

Clarinet and Saxophone—Agustin Manriquez.

Harmony and Counterpoint—Melesio Morales.

History and Theory—Arturo Rocha.

Chamber Music—Pedro Manzano.

Accompanying—Concepcion Ruiz.

French—Federico Delege.

Italian—Alejandro Greco.

Declamation—Eloisa Agüero.

The following methods are used in the various branches: Singing—Concone, Busti, Bordini, Brambilla.

Piano—Lebert, Liszt's technic, Clementi, Heller, Chopin.

Violin—De Beriot, Danclare.

Organ—Lemmens, Bach.

Steinway pianos were very much in evidence, although a few European pianos are still used.

On February 19 the annual commencement of the Conservatory was held and President Diaz, with the entire Cabinet, was present. He was accompanied by the Seventh Battalion and full military band of eighty pieces. His entrance was announced by the playing of the national hymn by the orchestra of the Conservatory, with the audience standing.

The musical program included Beethoven's overture, "Fidelio," selections from "Lohengrin," an aria from Verdi's "Ballo in Maschera," Third Concerto from Beethoven. The first prize was awarded to Sta Concepcion Avila. The diplomas were distributed by the

President, the national hymn was played and the commencement of 1898 was over.

SOLEDAD GOYZUETA.

Soledad Goyzueta, born in the City of Mexico, 1869, is an exponent of the National Conservatory here, after which she studied under Enrique Testa. Her career opened at the Orpheum in San Francisco in 1888, and since then she has sung the principal parts in the following operas: "Traviata," "L'Africaine," "Trovatore," "Lucia de Lammermoor," "Cavalleria Rusticana," and "Pagliacci." She sang with Charley's French Opera Company, from New Orleans, last year, and this year was retained by Acaraz Brothers in their light opera and zarzuela productions.

Her successes of this season were made principally in "Los Automatos," a zarzuela on the "Mountebank" order, and in "El Tambor de Grenaderos."

She is a great favorite here, and on the evenings when she appears a full house is certain.

The following are the programs of the three "Ritter" concerts that are to be given in the Wagner & Levens Salon:

FIRST CONCERT, APRIL 13.

Prelude and fugue.....Bach
Gavotte.....Bach
Fantaisie Chromatique and fugue.....Bach
Aria con variacion.....Händel
Les petits Moulin vent.....Couperin
Le sappel des oiseaux.....Rameau
Le Concon.....Daquin
Caprice.....Scarlatti
Sonate.....Scarlatti

SECOND CONCERT, APRIL 20.

Variations, op. 54.....Mendelssohn
Gavotte No. 3.....Mendelssohn
Romanza, No. 15, op. 38.....Mendelssohn
Scherzo, op. 16.....Mendelssohn
Prelude, op. 28.....Chopin
Etude, No. 3.....Chopin
Etude, No. 5.....Chopin
Nocturne, op. 48.....Chopin
Tantelle, op. 43.....Chopin
Kreisleriana, No. 3, op. 16.....Schumann
Impromptu, op. 90.....Schubert
Nocturne, No. 2.....Liszt
Etude (Dans les bois).....Liszt
Songe d'une nuit d'été.....Mendelssohn-Liszt

THIRD CONCERT, APRIL 27.

Sonata, op. 7.....Grieg
Allegro moderato.
Andante molto.
Alia minuetto.
Finale, molto allegro.
Gavotte et musette.....D'Albort
Two Chansons.....Brahms
Chasse au Papillon.....Ketter
En route (concert etude).....Godard
Gavotte, op. 23.....Saint-Saëns
Siegmond's Love Song.....Wagner
Dans les Valkyries.....Wagner
Tarantelle, op. 6.....Rubinstein
TESCHNER.

Charlotte Maconda.

Charlotte Maconda is very busy these days. She has been engaged to sing with Anton Hegner, the 'cellist, in Albany; also in the Albany Festival, the Brooklyn Institute Festival, in "The Creation" at Lockhaven, Pa., and with the Arion Society, April 27.

The Trans-Mississippi Exposition.

OMAHA, March 12, 1906.

THE Trans-Mississippi Exposition portends to be one of the greatest ever held in this country. It will not equal the World's Fair, but its managers are straining every nerve to make it next in magnitude and importance to that mammoth show—literally "the greatest show on earth." It is especially intended to represent the industry and culture of those States lying between the Mississippi River and the Rocky Mountains, but to include products from not only all parts of our own country but from all parts of the world. Its scope is the broadest consistent with the means at the disposal of its promoters. The following lines appeared in the Omaha Bee, October 18, 1896, concerning the Exposition and its music, and constituted the first blow struck in favor of a musical department to be conducted upon an artistic plane:

"That great event will be Omaha's opportunity to impress itself upon the whole country as a city of brains and energy, of courage and determination, of judgment and executive ability, of legitimate self-pride and worthy ambition. It is Omaha's right to be the art centre of all this region. To her midst should throng the people of the great West, who desire to play musical instruments, to sing, to draw or paint, to listen to concerts and opera, or to study the canvases of the masters. The Exposition will bring here the enterprising people of all this region, and while they are here they should be convinced that we have the facilities for the education of their children; they should be made to feel the exhilarating power of an urban atmosphere vital with art and music. They should listen to performances that would leave memories never to be erased. They should have it impressed upon them that we have here a real home for music and that there is no longer need to go to New York or to Europe except for what may be called post-graduate study."

Gradually these sentiments came to be appreciated by the people of Omaha, and there resulted on the part of the public a demand for such a musical department.

When the Exposition management was organized seven heads of departments were appointed. Each man was supreme in his own domain, being held personally responsible for his recommendations. This being the case, when a manager appointed a man for a place, if the financial part of the agreement was satisfactory, he was confirmed without debate or postponement. The disposition of the music was under consideration last August, and at that time was divided between two departments—namely, Ways and Means and Concessions. The former was to manage all those performances for which special admissions were charged; the latter, free concerts on the Exposition grounds by bands and other like musical entertainments. A little time proved this division to be unwise, and the question came up as to how it should be consolidated. There was a variety of opinion among the board of managers about the subject, and several were not in favor of appropriating money for music except for bands, which they deemed necessary Exposition features. The matter was largely settled by public opinion, for when the public was informed regarding the doubt that prevailed, letters were written, resolutions passed and a powerful influence exerted by the cultured people of Omaha to impress it upon the Exposition managers that a musical department was expected that would help

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den Hende, played three composi-
tions for the 'cello with delightful
tone and expression."—New York
Herald, April 23, 1907.

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to build up the art in the Middle West. As a result of all this pressure and also of a larger knowledge of the subject, the managers became enthused with the idea of an artistic musical department and voted in its favor. The whole subject was placed in the department of Ways and Means; as subsequent events have proven, a most unfortunate accident. Since that time an uninterrupted series of blunders have followed each other lock-step, and five months of priceless time have been squandered. The seed time has been wasted and nothing remains but the possibility of out and out purchase.

Once the music was firmly established in his department the chairman of the Ways and Means Department proceeded to nominate for the position of musical director an obscure musician at the head of a little conservatory in a town of less than 3,000 population in a neighboring State, but who enjoyed the distinction of being a personal friend, the chairman having migrated from this same little town some years ago. The people of Omaha were up in arms against the appointment, even the Commercial Club passing a resolution against it; the appointment was held up by the other managers and finally withdrawn. As a substitute, an amateur, a resident of Omaha, and formerly clerk in a railroad office, but now studying music in Europe, was placed in nomination. He was held up also and remained in a state of unresolved suspension until about four weeks ago, when he was suddenly taken down and Willard Kimball, of the musical department of the State University at Lincoln, put in his place. As enough valuable time had been wasted, and as Mr. Kimball was recommended by the chancellor of the university, he was accepted without delay and inducted into an office the difficulties of which he is just beginning to realize. Mr. Kimball is a thorough gentleman and is earnestly trying to make up for the mistakes of the past. He has been met by many difficulties utterly unexpected, even certain portions of the auditorium needing to be reconstructed before it could be used for concert purposes. An effort has been made to organize a local chorus, and it has been placed in charge of Thomas J. Kelly, a local conductor of enthusiasm and ability. At this writing about sixty people are enrolled. This scant membership is very largely owing to a charge of \$5 which is made, it being necessary to thus raise the money to pay Mr. Kelly for his services. Mr. Kimball is negotiating with the managers of several orchestras for services during the exposition.

Other choral societies are organizing at Council Bluffs, Lincoln and other adjacent cities. These will alternate with the Omaha society, and now and then the whole company en masse on great occasions.

The Nebraska Sangerbund, a German society of splendid voices, have appointed their annual Sangerfest to take place on the grounds during the Exposition, and will contribute in not small degree to the interest of the musical program.

Already a large number of choral organizations from other cities in the country have signified their purpose to attend. Among the number who are expected and for whom arrangements are being made is the Apollo Club, of Chicago.

Another interesting feature will be the appearance of the celebrated Mormon Choir of nearly four hundred persons from the Tabernacle in Salt Lake City. This organization has been heard east of the Rocky Mountains but once, and will be sure to prove a great attraction. The members not only join in the typical hymns of the Latter Day Saints, but render with rare beauty the best numbers of a strong classical repertory.

There will be no dearth of instrumental music. Omaha has a very competent local orchestral organization, under

the able direction of Franz Adelman, which will be put in requisition for frequent concerts. A number of stirring marches and waltzes have been composed for the occasion by leading maestros both in this country and abroad. It is expected and virtually agreed that the famous Eighth Regiment Band of Mexico, which created such a sensation when it visited the country some years ago, will be sent here by President Diaz to participate. An effort will be made to secure the presence of the Marine Band of Washington. It is also likely that there will be a congress of the leading bandmasters of the country during the progress of the Exposition.

As a pièce de résistance it is proposed to give a grand operatic festival during the summer under the direction of Maurice Grau. The arrangements to this end have been substantially completed. Among the soloists will be a number of international fame. Antonin Dvorák, the Bohemian master, will take an active part, and will render an opera of his own composition.

HOMER MOORE.

Adele Laeis Baldwin.

The Lakewood Times and Journal says the following, in regard to the distinguished artist Adele Laeis Baldwin, whose song recital, recently given there, was the most pronounced musical success of the season:

Adele Laeis Baldwin, who is the solo contralto of All Souls' Church in New York, has a beautiful voice, a charming personality, and a pleasing manner of singing. She was very happy in her selections, and whether singing in French, German or English, her enunciation was so clear that her words could be easily understood. Mrs. Baldwin was applauded enthusiastically, and kindly responded to three encores.

William Edward Mulligan.

William Edward Mulligan gave his fifth organ recital in St. Mark's Church, on Sunday, March 6. The program was as follows:

Siegfried's Funeral March (in memory of the officers and men lost on U. S. S. Maine).....Wagner
Soprano solo, The Lord Hath Commanded
(from 42d Psalm).....Mendelssohn
Mrs. Ida Gray-Scott and male quartet.

AbendliedSchumann
Reverie, op. 7.....Nicode
Efterory, aria from Marie Magdalene.....Massenet
Mrs. Scott.

PrayerCaellerts
Fugue, in E minor.....Bach
Edwin B. Hughes (pupil of Mr. Mulligan.)
Organ duet, Fantaisie, C minor.....Hesse
Messrs. Hughes and Mulligan.

The next recital will be given April 3.

Franz Kaltenborn.

The following are some of the pleasant things the press is saying of Franz Kaltenborn:

Mr. Kaltenborn, who on several occasions in this city has proved himself to be a master of the violin, charmed the audience, and was also given an opportunity to respond to a double encore. This he did, much to the joy of the audience. His way of playing the violin is as modest and as business-like as the performance itself is masterly.—Yonkers Statesman.

The violin playing of Mr. Kaltenborn was the feature of the evening, and after the Adagio and Perpetuum Mobile he was enthusiastically encored. Mr. Kaltenborn is an artist on the greatest of musical instruments, and the audience—a singularly cold one—appreciated it.—Yonkers Herald.

Mr. Kaltenborn is drilling an amateur orchestra here that will give a public concert under his direction in the near future. Most of the violinists are his pupils.

The Musarion Society.

THE Musarion Society gave its first concert Monday evening, March 7, in the Central Opera House, and all in all it must be said that the new society had a most auspicious beginning. The program showed broad, catholic tastes, it had much that was novel and pleasing, and the choruses showed that the society has an abundance of good material and is decidedly well trained. Charles A. Kaiser, the musical director, sang the beautiful aria from Mozart's "Cosi Fan Tutti," and was enthusiastically recalled.

The following was the program:

Suomi's Song, for male voices.....Pacius-Mair
First tenor—Franz Berger, F. Freitag, F. Van Neer;
second tenor—A. Klausmayer, J. C. Lyons; first
bassos—Hugo Speck, S. Jaffa, J. B. Zellman, Ed.
Bromberg; second bassos—G. Hohn, P. Croley,
F. Barnes, J. Borneman.

Piano solo, Wedding March and Elfins-
danceMendelssohn-Liszt
Robert J. Winterbottom.

Three Swedish Folksongs (unaccompanied)—

When I was Fourteen.
Above the Stars are Shining.
Westberga Polska.

Sung by Miss Lila Juel (in Swedish).

Song of Destiny.....Brahms
Chorus of the Musarion with piano accompaniment,
by Miss Esther Hull.

Two Quintets, from Cosi Fan Tutti.....Mozart
Courage Fails Me.

You'll Write Long Letters Often.
Mrs. Rosa Magnus, Miss Th. Christel, Fr. Berger,
Ed. Bromberg, S. Jaffa.

Aria, from Cosi Fan tutti, Her Eyes so Alluring.....Mozart
Chas. A. Kaiser (by request.)

NightwitcheryStorch
Chorus of the Musarion.

Violin Solos—
Prize Song.....Wagner-Wilhelmj
Obertass Mazurka.....Henri Wieniawski
Arthur Melvin Taylor.

ErlkingSchubert
Arthur C. Brown, accompanied by Robt. J. Winter-
bottom.

Liebeslieder Waltz (Love Song Waltzes).....Brahms
For piano, four hands—Miss Esther Hull and Miss
Clara Watrous, accompanied by the following
voices:

Sopranos—Miss Th. Christel, Miss S. Krueger, Mrs.
R. Magnus, Mrs. M. Lawrence; altos—Miss Eliz.
Keenan, Miss Jos. Lyons, Miss Mary F. Shay,
Mrs. A. Letcher; tenors—Fr. Berger, A. Klaus-
mayer, F. Freitag, F. Van Neer, J. C. Lyons;
bassos—Hugo Speck, G. Holm, Ed. Bromberg,
S. Jaffa.

Hermann Beyer-Hané in Newark.

Mr. Beyer-Hané made a most favorable impression on his audience recently in Newark. The local paper says: "He is a very young man, but an artist of great merit. Both times he had to play again. His tone is full and strong, and infused with sensuous color."

On March 18 Mr. Kaltenborn and Mr. Beyer-Hané will be the soloists in a concert to be held at Cooper Institute by the Choral Union of that district. In the same concert they will take part in trio numbers with William J. Falk, pianist.

Froehlich School of Music.

The third recital of the Junior Class of the Froehlich School of Music was given Saturday, March 12. Those who participated were: May Gordon, Olive Roe, Anna Smith, Walter Jacobs, Sadie Crane, A. Smith, Sarah Eustis, Edmund Lewis, Matilda H. Kaepfel, Alice Herzig, Ruby Peck, Christina Smith, Flossy Levy, Ida Konther, Miss Cranbrooke, Miss Schomber, Messrs. Evans and Romen, Annette Gates, Miss Nelly Strang, Pauline Brintzinger, Laura Cranbrook, Arthur Herzig, Misses Henry, Schomber and Messrs. Glasel and Herzig.



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New York College of Music.

At the New York College of Music (Alexander Lambert director), Wednesday afternoon of last week, the faithful might almost believe that prophecy was being fulfilled and that a "little child shall lead them." Youthful understanding and appreciation of musical forms seemed no longer an exception, but as probable in nature's processes as that development should come with years of study. The following program, charmingly given by those who are infants under the law, refuted old adages and decadent philosophers, while adding to the established reputation of the college:

- Songs—
 Mein und Dein.....Bohm
 Ich liebe Dich.....Foerster
 Miss Johanna Bacharach.
 Piano solo, Gavotte.....Sternberg
 Ella Hurwitz.
 Song, Time's Garden.....Thomas
 Miss Helen Channing (cello obligato, Chas. D. Raff).
 Piano solo, Liebestraum, Nocturne.....Liszt
 Miss Emily R. Pollock.
 Song, Ave Maria.....Lambert
 Miss Julie M. Young.
 Violin solos—
 Air Varié.....Vieuxtemps
 Tchingaresca.....Tschuchulin
 Miss Tillie Stiller.
 Song, Spring Song.....Weil
 Miss Almira Lockwood (violin obligato, A. Shelley).
 Piano solo, Sonata, A major (third movement).....Schubert
 Gussie Zuckerman.
 Song, Les Filles des Cadiz.....Tosti
 Miss Frieda Hoffmann.
 Violin solo, Legende.....Wieniawski
 Miss Dora Hochstein.
 Songs—
 To Savilla.....Desauer
 A Silent Night in May.....Otto Cantor
 Miss Betsy Beckwith.
 Overture, Tannhäuser (two pianos, eight hands).....Wagner
 The Misses Lena Morton, Adele Friedmann,
 Emily R. Pollock, Marthe Wisner.

The singing of Miss Frieda Hoffmann and the piano solo of Miss Gussie Zuckerman, both children of Poland, were the sensations of an afternoon filled with surprises. Nature was lavish when she gifted Miss Hoffmann with so exquisite a vocal organ. Though she is but fifteen years old, the brilliant coloring, luxuriant quality and winning sweetness of her voice are nothing short of marvelous. One wonders, indeed, if a human voice can contain anything more. The selection was one that gave freedom to its prismatic qualities without effort or straining after effect. The honors for this young nightingale's skillful training are due Miss Caroline Montefiore, who also has been the guidance of the other singers, each one possessed of a voice of more than ordinary beauty. Miss Bacharach's German songs were given with fresh tones, arch simplicity and artistic phrasing. Miss Channing, though slightly nervous, acquitted herself admirably; her voice, a flexible contralto, had a sympathetic violoncello accompaniment by Charles D. Raff.

Mr. Lambert's "Ave Maria" (new) introduced Miss

Julie Young, who sang with good finish and the same promise that every one of this notable galaxy of youthful stars held out. The song has a tuneful theme, and moves in slow, progressive tones; it is simply constructed, but shows a few masterly touches in the somewhat bold, but agreeable, modulatory chords toward the end.

Miss Almira Lockwood's "Spring Song" revealed a strong, dramatic voice, perfectly true, a voice that will be recorded among the oratorio singers. Mr. Shelley accompanied tastefully. Miss Betsy Beckwith's songs were sweetly sung with good finish, and revealed but little trace of the amateur.

The infant piano virtuosi, beginning with Ella Hurwitz, six and a half years old, have received healthful, scholarly training from Mr. Lambert. This youngest child among them has remarkably good ideas of phrasing and expression. The little wrists were moved with airy lightness in staccato chord passages, and the tone produced was not by any means weak or uncertain. Gussie Zuckerman, ten years of age, is already a pianist of refined and delicate intuitions, and displayed these qualities in the Schubert sonata; her pearly runs fell daintily from the smaller fingers. Another name added to the wonders from Poland.

Miss Tillie Stiller, eleven years old, a pupil of Henry Lambert, distinguished herself by graceful bowing and good intonation. She has individuality, and played with surprising aplomb. Miss Dora Hochstein, not much older, a pupil of Mr. Tomasoff, played Wieniawski's "Légende" with considerable breadth, and gave an intelligent reading of this familiar but ever fascinating composition. Her selection completed this exposition of gifted children. Each number was greeted with renewed surprise by an audience which filled all available standing room.

The "Tannhäuser" overture, for two pianos, played with orchestral effects and in perfect time, leads one to ask if conservatory training of the right kind does not, after all, give advantages not always to be gained through private instruction. The frequent concerts provoke rigid self-examination, arouse enthusiasm, through friendly competition, tend to eliminate fear, and provide an atmosphere of music until the tastes and characteristics are formed.

Musical for the Maine Sufferers.

A musicale for the benefit of the Maine sufferers was given in the Church of Our Father, in Washington, on March 2. Miss Wilmuth Gary, under whose direction the affair took place, played several of her own compositions. Among those who assisted was Miss Eleanor Sigsbee, the daughter of the captain of the Maine.

Macfarlane's Organ Recitals.

Will C. Macfarlane has announced four organ recitals at All Souls' Church. The first of this series, the thirty-second of his recitals if numbered consecutively, took place March 8, and included Widor's organ symphony No. 4, a Fantasia by Silas, and Van Eyken's sonata in A minor. Mr. Macfarlane had the assistance of George A. Chapman. The other recitals will be on Tuesday evenings, March 15, 22 and 29.

Roles of Mme. Pauline Viardot.

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And who knows how many more lesser ones? And all of the work first-class, tradition making sample work. Work of authority, power and education in the best operatic art. And this did not prevent her being painter, poet, composer, littérateur, and a charming, faithful and devoted wife, mother and friend.

A Successful Pupil of Carl Bernhard.

Miss Bertha Bose, who has sung lately with great success at the Arion and the Liederkrantz, is to take the leading soprano part in the new operetta of Zöllner, which will be given for the first time in New York on March 19 in Liederkrantz Hall.

Mrs. Clara A. Korn.

Clara A. Korn played several of her compositions at an entertainment given by Mrs. Knapp last night in the Hotel Savoy. Mrs. Korn has written a new concert waltz, which is to be called "The Waldorf-Astoria." In the March number of the *Century Magazine* the work of this composer was referred to as "scholarly and ambitious."

Pupils of Von Yette.

At the last studio musicale given by the vocal and piano pupils of Miss Elsa von Yette the following was the program:

- Sonata, op. 2.....Beethoven
 Schummerlied, op. 124 (Slumber Song).....Schumann
 No. 9.....Mendelssohn
 Lieder Ohne Worte... }
 No. 30..... }
 Ave Maria.....Schubert
 Pavane (Ancient Spanish Dance).....Scharpe
 Das erste Veilchen (First Violet).....Mendelssohn
 Wieder möcht ich Dir begegnen.....Lassen
 Lullaby.....Mozart
 Spinnelied.....Raff

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Carl E. Dufft, Basso.



Eleanore Meredith, Soprano.



E. E. Towne, Tenor.



Chas. H. Rice, Tenor.



Eilian Carlsmith, Contralto.



Elemente Belogna, Basso.



Heinrich Meyn, Baritone.

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Violin.Flavie Van den Hende,
Cello.Mabel Phipps,
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A First Acquaintance with German Music Masters.

CERTAINLY, when I first accepted a very kind invitation to spend a year in Germany, I did not at all intend making a greedy grab for three or four more; much less did I intend making a special study of music there; but, bless you, it's an alarming fact that one never can know what one will or will not do some time or other. I thought of securing a good teacher in order "to keep up" what I knew (?).

Before leaving New York my master said to me, "When you reach the other side you will be convinced of what I have always told you, namely, that you are pretty far advanced. Puff No. 1. Perhaps this led me to try the piano on board ship; it's a pity I have forgotten the name of its maker; at any rate, it was beautifully carved and gilded, and I was told I had a fine touch. Puff No. 2.

After becoming cooled off and settled down I looked about for the teacher, and settled on the one with the most unpronounceable name, using this as a recommendation, shouldered Schumann's "Faschingsschwank," and soon found myself face to face with the most uncomfortably, sneering, sarcastic looking individual I had ever come across. I thought, then, perhaps, he is the critic for some paper. He silently waved me into a chair, and then sized me up from head to foot. I had the most insane desire to say, "There, there, come off your perch," but I turned this into the genial remark, "I have come to arrange for lessons from you!" There was something remarkably peculiar about his voice as he answered: "Oh, you have, have you? Ever played before?" "Well, I should think so!" "What?" I mention all my trump cards, the sneer travels all the way round his head, and I find myself being politely but effectually bowed toward the door, with this soothing remark ringing in my ears, "Come next week and I will see whether it is worth while to begin with you!"

Whew! I decided to try someone else!

No. 2 proved to be a teacher in a small South German conservatory, and I entered it, in order to secure lessons from him. He came tripping in, and I took down these facts in a jiffy: Not uncomfortable, no sneer, no sarcasm, rather an ordinary looking mortal all round and as if he enjoyed a good meal; in fact, the only "künstlerisch" thing about him is his velvet coat! Now, I had heard people say that these velvet coats sometimes (accent on that, please) cover a multitude of musical sins, just the same as long hair. I know nothing about it, but they are imposing. I opened operations by saying—and you will notice that I had come down a peg—"I should very much like to take lessons from you." "Ya, va; I can well believe that, but first I must inquire, What have you played?—Beethoven—you don't say?—Bach—my gott! the little Inventionen, I suppose?" Now, this put my back up, and I said, quite chirpy, "No, sir; Das Wohltemperirte Klavier!" I thought that would fetch him, but he only took on a tired look and asked, "Did you begin Bach with that?—yes—my, der lieber himmel! Na, na; come on Tuesday and we will begin." Somehow I began to feel just a little bit queer.

The day arrived, I sat down, placed my Bach before me, and was told to play the C major scale! I got as far as G, and then I found my hands being positively slapped from the keys and an irate voice was saying, "Donnerwetter, you know nothing; nichts, nichts." (Ta-ta puff No. 1). "Your hand wiggles, your thumb acts like a dead fish. Bach! Bach! Your teacher a pupil of Liszt! Rindvieh! Get me that Lebert and Stark; we will begin from the beginning. Ach, ihr götter! she has a touch like an elephant." (Please refer to puff No. 2). "You will practice that five finger exercise and the C major scale, each hand alone! Your teacher a pupil of Liszt! Der arme Liszt! Ya, ya, the kind that was allowed to go in, sit in some corner and listen a bit. Yes, there

were many such, but Liszt was not aware of the fact that they were his pupils! Now, I—I can only call Hans von Bülow my master, but you may believe me, I know little about his corners, but a great deal about his piano stool!"

This was all accompanied by the wildest gestures, a stamping up and down, furious looks at me, and I can assure you I felt thoroughly done up, and did not say a word until I got outside, and then I told the director I felt as if I had just come from a lunatic asylum.

Four years' lessons all gone to smash. Nothing left to "keep up," but a great deal to "get up." But I sat down to my new diet of "no wiggles for hands, no dead fish for thumbs," and quite ready to convince myself of all the advantages to be found in the new method. But pupil proposes and German master disposes.

The next morning's mail brought me a letter which read thus:

"I find that an antediluvian American teacher, who begins Bach with 'Das Wohltemperirte Klavier,' is more suited to you than a German professor and pedagogue, and I herewith cancel all further lessons!" I almost had a stroke of apoplexy. Afterward I heard that the real cause of this was the fact that the "professor and pedagogue" was used to having pupils come to him in a sniveling, abject, any amount of homage sort of a way, and he could not be bothered with any such having first to be convinced of his infallibility. I leave you to draw your own conclusions as to the wisdom of such a principle keeping pupils in view, of course, who had had several years of instruction, good or bad, and were old enough to form an opinion or two of their own.

I trotted over to the conservatory, let off a bit of steam and was ready for No. 3, who proved to be the second director of the institute and a success, of which you will be convinced when I tell you that he began by pitching into the other fellow, the pedagogue man, for all he was worth, and in the strongest language I had ever heard. It was enchanting! And as a parting remark to me, he said, encouragingly, "Come next week and bring your Amerikanisches zeng with you!" But this can only have been a bit of playful (!) sarcasm—fact is, to Master No. 3 I owe my first knowledge of what the word music really means, and the beginning of an understanding for the same derived from the mind or soul, or both, just as you like, of a true German musician, and that is saying more than many may be aware of.

At any rate, when coming here to study music, a good foundation to start on is the belief that one knows, let us say, very little, for German music masters are so delightfully—er—honest, to speak mildly, and there is always plenty of time left in which one can be agreeably surprised by finding out that one does know a thing or two after all!

LEIPSIK.

L. F.

Monday Evening Musicales.

At the fifth Monday evening musicale at the home of Mrs. James S. Ellison the following was the program:

Trio for piano, violin and 'cello.....Jadassohn
Messrs. Salinger, Schalscha and Baer.

Reading, "Verdi".....
Miss Paula Eschwege.

Songs—
Loreley.....Liszt
Spring Song.....Jensen
Mrs. Louis Mendelssohn.

Piano solo, Ballade No. 1, G minor.....Chopin
Miss Josephine Hartman.

Aria from La Juive, Se pel Rigor.....Halévy
Wanderer's Lied.....Schumann
Jos. S. Baernstein.

Violin soli—
Legende.....Wieniawski
Serenade Andalouse.....Godard
Fred. W. Schalscha.

Noveletten. Trio for piano, violin and 'cello.....Gade
Messrs. Salinger, Schalscha and Baer.

Corinne Moore Lawson's Song Recital.

THE air seemed redolent of June roses and May blossoms as Mrs. Corinne Moore Lawson warbled through centuries of song last Tuesday afternoon at the Waldorf-Astoria. An artistic musicale surely, this, and somewhat unusual, for every one of the dainty selections had a beautifully modulated accompaniment, played by the soloist. The lieder, extending from Händel to the present day composers, carried the listener through festal groves, where shepherds piped, to the heather and to the brooklet where the lovelorn wander. The robins were there, the butterflies "fluttered round the jasmine stems," and over all there floated the true and trained voice of the refined and beautiful artist. Following is the program:

Oh, Had I Jubal's Lyre.....Händel
Norwegian Shepherd Song.....Sixteenth Century
Love has Eyes.....Bishop
Nymphs and Shepherds.....Purcell
Mother, oh sing me to rest.....Franz
Liebchen ist da.....Franz
Tanzlied im Mai.....Franz
Es hat die Rose sich beklagt.....Franz
Im Herbst.....Franz
Zwei Volkslieder—
Ich hab ein kleines Lied erdacht.....Bungert
Der Schuhmacher.....Bungert
Trennung.....Ries
Die blauen Frühlingsaugen.....Ries
Thy Beaming Eyes.....MacDowell
Midsummer Lullaby.....MacDowell
The Robin Sings in the Apple Tree.....MacDowell
Love Is a Rover.....Parker
The Song of Three Little Birds.....Parker
In the Merry Blossom-Time.....Arthur Bird

It was fitting that in the far perspective of this song vista the spirit of Händel should be evoked, proclaiming his allegiance to the invisible power that opens the ear to harmony and finds expression in the human voice.

In the interpretation of pastoral strains, or in the modern love song, Mme. Moore Lawson has so wedded technique to inspiration that methods are not apparent; the cadences of the broken-hearted, the song of the dancing nymph, the shepherd's call, or the teasing love song, come with a spontaneity and kaleidoscopic change which conceal the art, leaving only the impression of the melody and the scene of its birth. The absence of an accompanist and notes, the absolute union of voice and piano added much to the bewitching charm of this entertainment. Of the songs "Im Herbst" stood forth as a dramatic gem from the group by the great composer Robert Franz, whose songs do not receive half the attention they ought to receive from artists. Among the songs by American composers, that by Horatio Parker, "A Song of Three Little Birds," gave best scope for the delicate finish of Mrs. Lawson's art.

Madame Wadsworth Vivian.

Madame Vivian entertained a small company at dinner on Thursday evening, everything, from the menu to the waiters and the elaborate games of cards which followed, being "à la Italiani." Needless to say it was much enjoyed by those privileged ones bidden to the feast.

Parker's New Oratorio.

The new oratorio "St. Christopher" makes especially heavy demands on the male voices, even the choruses allotted to men being as difficult as they are effective. In the coming performance by the Oratorio Society the part of Satan will be sung by Ffrangcon-Davies, Ericsson Bushnell has the bass role of Offerus, and Evan Williams takes the solos of King and Hermit. That every detail may be as perfect as possible the music assigned to "A Child's Voice" will be given by Harry Smith, boy soprano of Grace Church choir. Mme. Juch is the only woman soloist.

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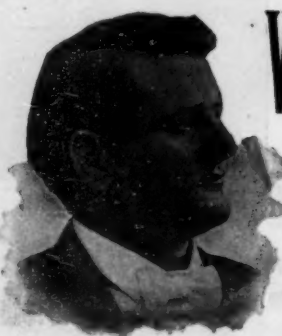
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The Burning Question.

JOHN F. BRAUN.

WHERE and how can a singer get a good tone production? This burning question has singed the pinions of many a singer's fond ambition. It is the magic fire that has kept many a hero from awakening his Brünnhilde. This question has been answered so frequently in THE COURIER, and in so many different ways, that I defy anyone to tell just what the present status of the discussion is. So far it has been entirely in the hands of the teachers, but I believe we could profitably hear from pupils and non-teachers. They could at least give their experiences.

It is generally admitted that when one has crossed the line separating the non-teacher from the pedagogue then all is changed, and knowledge as well as authority breaks out all at once, just like the measles. This is so generally understood that, being a non-teacher, I shall not answer my opening question, but instead shall ask a few more and relate "the experiences of a singer." They may give a hint here or there to someone, and may entertain some others.

This singer, just like the writer, is a non-teacher. His first recollection of teachers was of one whose sole instruction lay in the sentence, "You must bring a ze voice more forward." No doubt this was good advice, but not being seconded by ways and means to this end the voice probably refused to come to the front. The fact that his second teacher gave him the art of *bel canto* and musical expression would not perhaps interest the readers, so we pass on to the next teacher who was called in to prescribe for an attack of throaty singing, that developed after being teacherless for some time.

The reason for this trouble was found to be the in-drawing of the palatal folds, and the cure was of course the elevation of these folds in singing. This with the accompanying upraising of the palate gave a rather windy, wooden tone, which made singing unpleasant to listen to. After some time it was found that these folds would not interfere in the production of a clear tone, and the singer resumed the normal position of his palate. There are said to be shorter cuts to this same end, but this article is simply a narration of happenings.

His next teacher did not live in America. From him he learned much, but nothing that would especially interest the readers. After this his tone became pleasing to the ear, but the singer was conscious of different registers. He used only the least bit of effort. He sang by relaxation, and found that he could not use the same mechanism above a certain note without a sensation of shouting; so he changed the mechanism on high notes. He found also to his surprise that a loudly played piano played havoc with his tone, and an orchestra of twenty men would not agree with his volume. All conscientious singers are familiar with the anxiety and the positive anguish of knowing "that something is wrong." They have had the conviction that they cannot sing "for sour apples," followed by moments less hopeless. This singer was no stranger to these feelings.

He decided that he needed volume and hied him to a physiological teacher. The latter analyzed his tone.

"Yes," said he, "you are using only one-half your legitimate vocal muscles."

He was given many strange things to do, and the strangest of all was that he was given very good reasons for each one of these strange things. The throat, tongue and palate would feel very tired at times; then he would stop doing these strange things and try his voice. It sounded strangely large, strident and ringing; but where was the old beauty of tone?

He then tried his old tone, which was pleasing to the

ear; but this tone no longer satisfied him. He had heard a bigger vibration, but the big tone was not pleasing to the ear. Here was a dilemma. There could be no retrograde step, and he decided to refine this large tone. To this end he heard the best of singers. He referred to his old tone as to a text book to refresh his memory—his ideal of tonal beauty—and little by little some measure of beauty crept in. These things take time—perhaps years—but they can be accomplished, and the reward of perseverance is sure and sweet.

The strangest part of this singer's experiences is to follow. Having thus gained the approval of this physiological teacher, he found much to his surprise that the teachers of relaxation did not disapprove of his tone. Then, meeting a lady teacher who had just returned from study with S., of Paris, he was mystified at hearing her say:

"Why, Mr. X., you sing exactly according to the method of S., of Paris!"

He inquired what—er—was the particular—er—idea which S. of Paris taught?

"Why," said she, "just as you sing, with the tone directed right here (pointing to the bridge of her dainty nose), and everything else relaxed. This was of course mystifying, as he had never directed his tone to any particular spot and had just gone through a severe course of muscle-contracting with the last teacher. He classed this with the other mysteries surrounding voice production.

His perplexity was increased upon meeting another singer who told him in strict confidence that after studying much he had arrived at the bottom of the whole thing. "It is," said he, "to sing right here against the back of the teeth—just as you do, Mr. X."

Now what conclusions can one draw from this singer's experiences?

Can it be that each one of these latter persons had the same conception of a good tone? Did the teachers of relaxation try to impart this ideal to their pupils in their own way? Is it all a matter of the nose, as Jean de Reszké says, and does he believe that the divine art of song is just a plain nose matter after all? Has the mind anything to do with it, and is it possible for a singer to produce a beautiful tone unless he can mentally conceive of it?

Is it possible that most teachers have a similar mental ideal of tone, but in order to reduce it to carnal shape do they set up tangible idols, at whose shrine they worship? Would it be possible to impart these ideals without recourse to material means, provided the pupil were sufficiently apt and the teacher sufficiently lucid?

Hotel Jefferson Musicals.

The artists at the third musicale were Mme. Eleanore Meredith, soprano; Mrs. Frances Greene-Wheeler, pianist; Miss Marie L. Warren, contralto; A. L. Rothmeyer, violinist; Frederic Latham, baritone, and F. W. Riesberg, accompanist.

The parlors were crowded by a critical assembly, and much pleasure was derived from the program. Madame Meredith said she had a cold, but it was not noticeable in her beautiful singing; she was repeatedly recalled. Mrs. J. Harry Wheeler, pianist, was an instantaneous success. Charming personality and superior pianistic ability are combined in the sweet lady! Mr. Latham, a pupil of Mr. Wheeler, sang with tasteful expression, and Violinist Rothmeyer pleased everyone; he, too, was obliged to give encores. Mme. Meredith and her sister, Miss Marie Warren, contralto, sang Glover's "I Heard a Voice" with much spirit, Miss Warren's voice being heard to advantage. Mr. Riesberg played the accompaniments.

Mr. Chatfield, the proprietor, afterward entertained the participants at supper.

Mrs. Hadden-Alexander's Recital.

THE numerous entertainments Thursday afternoon interfered somewhat with the attendance at Mrs. Hadden-Alexander's recital. Mendelssohn Hall should have been filled, for this charming and modest artist interpreted a difficult and varied program with technical ease and with a finish which explains the high praise bestowed upon her abroad, and but very recently in Washington and other cities. The MacDowell "Sonata Tragica" was a masterpiece of tonal strength; the powerful and impetuous sweep of chords, the sombre modulations and the stern force of the most important themes made the listener forget that there is any sex in art. It was an interpretation scarcely to be expected from a young woman. Only in the third movement was there noticeable any fault of conception. This movement should have been given with a trifle more tenderness of tone; there was too much of the maestoso spirit and occasionally a slip in the use of the pedal. But as a whole the sonata was a fine example of dramatic piano playing. In the Liszt Rhapsody No. 12 and the Moszkowski "Tarantelle" the pianist's splendid technic again compelled admiration. The latter went like the whirlwind, sweeping the hearers into a state of enthusiasm. The clearness of her playing recalled the inimitable clearness and rapidity of Alexander Lambert's famous interpretation of this one time famous concert piece.

It was only in Bach and Chopin that Mrs. Hadden-Alexander's limitations were at all manifest. Bach requires a different temperament, or, perhaps, it is better to say more control of temperament, and he cannot be approached successfully from a purely modern standpoint of feeling. And the Chopin numbers, although played smoothly and with elegant fingering and crystalline tones, lacked the sensuous charm that appeals to the emotions. But where there is so much that is admirable to choose from, it is not always a misfortune to a pianist to select composers with whom he or she may be harmonious. Bach, Chopin and Schumann are three great composers who can always stand in *futuro* for many able pianists.

Lightness and evanescent grace marked the "Elf," by Schumann, and a notably good singing tone was a conspicuous feature of "Des Abends" and "Widmung." The Rubinstein, Grieg, Raff and Schubert-Liszt selections of the last half of the program enabled the pianist to show her skill in warm coloring and poetic shading.

Certainly, upon the musicians present, Mrs. Hadden-Alexander created a most favorable impression, and one that was not unduly intensified by the fact that she is a New Yorker and that New Yorkers are proud of the fact.

"Position and Action in Singing."

Edmund J. Myer's book, "Position and Action in Singing," begins to look like a decided success. Though not quite one year old, yet it has just gone into its third edition. It is being recognized as a leader in that which is known as "the new movement in the vocal art." This new idea, it appears, is based upon flexible movements and automatic form and control, as opposed to "direct, local, muscular effort."

Among the many criticisms on the book a comprehensive three page criticism has just appeared in *Rivista Musicale Italiana*, published in Torino, Italy, which ends as follows:

"In conclusion, this work of Mr. Myer is a mine of practical observations, strictly in harmony with very praiseworthy theoretical principles. Therefore it would be desirable that all singing teachers should study it and discuss it, remembering that the science of voice and the art of singing are still in their infancy. Italians especially should apply themselves to give these subjects as much study, at least, as foreigners do."

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Concert of the Apollo Club.

THE Apollo Club came on the stage at the Waldor. Astoria, Tuesday evening, evidently prepared to conquer. And conquer they did. They struck a first, firm decided blow against criticism in the opening number, "Cavalry Song," by John Hyatt Brewer, and they followed this by selections so well chosen and so well calculated to display their voices and training that the audience was kept in a state of charmed attention to every phrase. None cared to lose a note, and not even the soloists, engaged for the spice of variety, could detract from the deserved interest bestowed on the club itself.

The members may congratulate their director, William R. Chapman, and themselves on the progress made this season. Precision, vigor, accuracy in the changing accents and rhythms characterized the "Cavalry Song." In less able hands—or voices—it might have impressed the listener as a mere bit of lively, descriptive writing; but as it was it was proved a delightful example of varied tonal effects.

In the "Serenade," by Pache, the delicate shading and smooth blending of voices were especially worthy of attention, and in the dainty "Gretelein," by Kucken, arranged by Dudley Buck, one scarcely knew which was more admirable, the distinct enunciation or the phrasing. Mahr's "Altar of Truth" afforded the best example of solid harmonies and musical structure (speaking of the compositions only), and it afforded, too, one of the best examples of the club's good balance of parts, sonorous, sustained tones and skillful modulations.

The second part of the program presented as a first number, "On Venice Waters," a barcarollic composition by Roeder, with a waltz refrain which so enraptured the audience that Mr. Chapman was compelled to lead his men to victory again, this time on the water; and if he had not firmly resisted the demand of the audience the club would have been obliged to repeat again and again. Eisfeld's "On the Seashore" and Bohm's "Thine" were the remaining program numbers by the club.

Miss Lillian Butz, a young soprano who has a flexible voice and a good method, sang the "Jewel Song," from "Faust," and after it was greeted with warm applause; upon being recalled, she received an armful of roses. Miss Butz has but recently returned from abroad, where she has been completing her studies. Lately she has been singing with success in the West and in the vicinity of New York.

One change on the program which threatened to be disappointing, evolved itself into a pleasure. Mr. Chapman announced that Heinrich Meyn was too ill to appear and that his place would be supplied by George Fleming, another member of the club. So, instead of the "Toreador Song," as planned, the audience heard Massenet's "O Casto Fior," and well sung too, with seriousness and sincerity, and with even, rounded tones, which showed Mr. Fleming's excellent basso cantante voice to advantage. "Who Is Sylvia," with which he answered recalls, was taken in too slow a tempo. The second number announced for Mr. Meyn, Mrs. Beach's "Ectasy," was sung by Gwylym Miles, who could not escape afterward from twice singing Chapman's "This Would I Do," accompanied by the composer.

Miss Bertha Bucklin's violin selections were "Adagio and Perpetuum Mobile," by Ries, an Adagio by Bach, and a Brahms-Joachim Hungarian Dance. The adagio revealed good intonation; the rapid movement, a commendable mastery of technic. The Hollaender "Spinning Song" is a wearisome and commonplace little composition for an encore in these days of genre pieces by our best modern composers. Miss Bucklin has studied with several good teachers here and abroad, notably with Halir.

Altogether, what with the brilliancy of the audience and the very good music, the Apollo Club has reason for being satisfied with the second concert of its sixth season.

Hans Kronold.

On Tuesday evening, April 12, Hans Kronold will give a cello recital in Chickering Hall.



BUFFALO, N. Y., March 11, 1908.

THE record of Buffalo's musical events since my last letter includes (1) the Smith-Lavin song recital, which was given February 14 in Twentieth Century Hall. This was Mrs. Gerrit Smith's first professional visit here in several years. Wm. Lavin had sung here a few months before, when he came with the Sembrich concert company.

English, French and German songs, with an opening duet by Cowen and a closing duet by Goring Thomas, formed their program. Mrs. Smith was suffering from stage fright. She is a favorite here, however. Mr. Lavin was in good form and sang very well. The accompanist was L. C. Clark.

(2) The concert given Tuesday evening, February 15, in Canisius College, under the direction of Rev. L. Bonvin, S. J., included selections from Schubert, Moszkowski, Schumann, Meyerbeer, Delibes and Wagner. Rev. L. Bonvin's "Ballade" was one of the evening's favorites. In his orchestral writing Father Bonvin paints with brilliant colors. He inclines to the heroic, while he is not at all lacking in the expression of tenderness or sentiment.

Thursday evening, February 16, Joseph Phillips, assisted by Miss Grace Carbone, Mrs. Tillie Inman Fox, Miss Rosalind Marcus and Henry Marcus, gave a musicale at the home of Mrs. Harriet A. Rice. The performance of the program, which I did not hear, was greatly praised.

Among the recent church engagements for the incoming year are included the quartet at the Church of Our Father (Unitarian), consisting of Miss Sarah Tilden, soprano; Miss Neenah Lapey, alto; Carl Stephan, tenor, and Percy Lapey, bass, with Miss Mary Howard, organist and director.

The quartet at Westminster Church, Mrs. Hughes, soprano; Mrs. Prentiss, alto; Mr. Webb, tenor; Mr. Ruffner, bass, with Mr. Adams, organist and director.

Dr. Gore Mitchell has been re-engaged at Trinity Church.

The quartet at the North Presbyterian Church: Miss Eugenia Lessler, soprano; Miss Hawley, alto; E. C. Dietrich, tenor; Mr. Kerr, bass, with Wm. Kaffenberger, organist and director.

Simon Fleischmann has resigned his position as organist and director of the Church of Our Father. He has filled the position for thirteen years. But as he is one of our most successful lawyers, he has decided that one profession is enough. Mr. Fleischmann has always been prominent in musical circles. He comes of musical stock.

J. D. Fitz Gerald, assisted by Miss Florence Deuther, soprano; Mrs. Laura Dietrich-Minehan, contralto, and Wm. Gomph, pianist, gave a concert in Twentieth Century Hall, February 21. Mr. Fitz Gerald's songs included English, Irish, Scotch and Welsh songs. Miss Deuther sang a couple of French songs. Mrs. Minehan, who is one of our prominent contraltos, sang very satisfactorily. Her voice is of beautiful quality and her enunciation perfect. Mr. Gomph played one piano number and all the accompaniments.

The seventh of the Symphony concerts was given February 24 in Music Hall. Jean G rardy was the soloist.

Under the direction of John Lund the following program was presented:

Symphony No. 4, D minor.....Schumann
Concerto for 'cello and orchestra.....Lalo
Jean G rardy.

Ballet music from Feramors.....Rubinstein
Kol Nidrei.....Bruch
Jean G rardy.

Prelude and finale from Tristan and Isolde.....Wagner

An immense audience attended the afternoon rehearsal, while the usual number of subscribers heard the evening concert.

Jean G rardy delighted everyone, critical and uncritical alike. His beautiful tone, artistic phrasing and admirable technic made a great impression. I must say, however, that it required all his ability to make the Lalo concerto interesting. There was so much display of execution that one wondered what technical difficulty would arise next, and lost sight of any other idea. The Bruch number was quite different in effect. For one encore Mr. G rardy played an air from Bach, with the piano accompaniment by Mr. Lund. This number was one of genuine delight. For the orchestral work, I don't know whether I was out of tune or not, but to me this concert was not quite as satisfactory as many that preceded it. The romance from the symphony and the "Bride Song" from "Feramors" were exceedingly well played, however, and we certainly can't expect perfection all the time.

Sousa gave one of his inimitable band concerts March 2 in Music Hall. The hall was packed. The usual number of encores was given, which means that the program was more than doubled. Miss Davis and Miss Hoyle were the soloists. Mr. Sousa played the two-step of a local writer, "The Pan-American March and Two-Step," and after a huge floral tribute was presented he gracefully acknowledged it by repeating the march. Everything in Buffalo is going to be Pan-American now in anticipation of the Pan-American Exposition to be held here.

William L. Tomlins, of Chicago, came here last Thursday, March 3, and gave three lectures, one at 11 A. M. at the home of Miss Lily Olmstead; the second at 4 P. M. at the Central High School for the public school teachers; the third at 8:15 P. M. at the Twentieth Century Club for the patrons of the Franklin and Elmwood schools. Mr. Tomlins made a good impression.

Dr. James J. Mooney has announced his intention of giving up professional singing permanently. He will give a recital April 14, which will be a farewell to his career as a singer. I can assure you that hosts of Dr. Mooney's friends and acquaintances have heard of his decision with the greatest regret. He has one of the very best tenor voices Buffalo has known. His solo work is most admirable, and he is an artist in his execution and understanding of Gregorian music.

We are to have one night of grand opera. Think of it! Walter Damrosch with his company will give us "Tannh user" in Music Hall March 31. Galski, Bispham, Kraus and Fischer are announced for the leading roles, with the New York Symphony Orchestra of seventy pieces.

Another important musical event for the near future will be the lecture which Henry E. Krehbiel is booked to give in Twentieth Century Hall March 28. His subject will be "Richard Wagner and his Art Work." Mr. Krehbiel's reputation has preceded him, and Buffalonians are anticipating one of the musical events of the season in this lecture. Mr. Krehbiel has never yet lectured in Buffalo, so there is much curiosity relative to him.

Another fact in connection with his engagement is that various Buffalo musicians have been wanting to engage him for a lecture for months, and have been in correspondence with him for that purpose. But his dates were so filled that arrangements fell through until Mrs. Berlin took the matter in hand and by her clever ability arranged the engagement satisfactorily. She is going to make a great success of the affair, too.

I read in the column headed "Boston in Detail" of



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THE MUSICAL COURIER of March 2, the following concerning free organ recitals:

"The excellent advantages of this good work being accomplished by the Twentieth Century Club are so commendable that I wish clubs could be formed in every city, &c. * * * I do not hear of anything of this kind either in New York, Chicago, Buffalo, Pittsburg or Cincinnati."

I would respectfully call attention to the fact that Buffalo is having a series of free organ recitals, modeled on the plan followed in Boston, and a statement that such was the case appeared in a Buffalo letter to THE MUSICAL COURIER, dated January 21, 1898. It is not conceded, however, that free organ recitals are an unmitigated benefit to music in any city, or that they induce either musical cultivation or musical appreciation. I have even heard that musical pauperism was perhaps the most fitting expression with which to describe the condition cultivated by "free" organ recitals for the people.

The attendance in Boston at these free organ recitals has been so large, we are told, as to tax the capacities of the various churches in which the recitals were held. Yet, if I remember correctly, the audience that attended the Guilman organ recital in Boston was so small as to excite comment.

Buffalo did better than that. When Guilman played here standing room was at a premium. It seems to me that free organ recitals are a case of making Peter work to amuse Paul, or vice versa if you prefer.

We have free band concerts (open air) in the summer, of which all approve. But the conditions are different. The city pays the players, and all pay, even if they do so in an indirect way. If musically philanthropic spirits wish to benefit the community they should try to influence choirs and organists to give good music Sundays, and church music committees to exact good music Sundays. Here is an instance of musical destitution which came under my knowledge within a year: The rector of a fine church, where there is a beautiful organ, said: "I don't know anything about music; I don't care anything about music. The greatest part of my congregation is just like myself." You can imagine what kind of music this congregation hears. I don't know. I would be afraid to go to hear it.

The eighth and last of our Symphony concerts was given yesterday, March 10, in Music Hall, John Lund conducting, Alexander Siloti, soloist.

The program read:

| | |
|----------------------------------|-------------------|
| Overture Rienzi | Wagner |
| Wanderer Fantasy | Schubert-Liszt |
| ..... | Alexander Siloti. |
| Prelude Act I, Lohengrin | Wagner |
| Prelude Act III, Lohengrin | Wagner |
| Finale Das Rheingold | Wagner |
| Waldweben Siegfried | Wagner |
| Prelude | Rachanaminoff |
| Basso Ostinato | Arensky |
| Ballade, A flat | Chopin |
| Overture, Tannhäuser | Wagner |

The playing of the orchestra was good throughout. Indeed, the Buffalo Symphony Orchestra is always happy in its performance of a Wagner selection. Whether Mr. Lund is more devoted to Wagner than to any other composer, I don't know, but we can always depend on hearing an ideal interpretation from him of this composer's music.

Siloti played well and was cordially received.

The management of the Symphony concerts announce a continuation of these concerts next season. It is welcome news. F. C. M. Lautz, the promoter of the concerts, loses a neat sum each year. Musicians feel their indebtedness to him and hope that another year may see a

more responsive support from enough of the community to insure financial success.

A glance at the work of the season just concluded shows the performance of the following novelties here:

| | |
|--|-----------|
| Suite, Arlesienne, No. 1 | Bizet |
| Suite, Scenes de Ballet | Glazounow |
| Suite, Nour et Anitra (four numbers) | Ilynsky |
| Indian Suite | MacDowell |
| Ballet music, The Cid | Massenet |
| A Dream on the Volga | Arensky |

In addition we have heard four symphonies, Dvorák, No. 4; Goldmark, No. 1; Schumann, No. 4; Tschai-kowsky, No. 6; six overtures, Lassen, Festival Overture; Litolff, Overture "Robespierre"; Rossini, overture to "William Tell"; Thomas, overture to "Mignon"; Wagner, overture to "Rienzi"; Wagner, overture to "Tannhäuser," and the following preludes, symphonic poems and miscellaneous compositions: Bach, prelude, choral and fugue (scored by Albert); Liszt, Symphonic Poem No. 3, "The Preludes"; Wagner, prelude to "Tristan and Isolde"; Wagner, prelude to "Lohengrin"; Wagner, introduction to Act III of "Lohengrin"; Wagner, finale from "Tristan and Isolde"; Wagner, Magic Fire Scene from "The Valkyries"; Wagner, "Dreams"; Wagner, "Waldweben," from "Siegfried"; Wagner, finale of "Rheingold"; Lund, "By the Brook"; Liszt, Hungarian Rhapsody, No. 2; Weber, "Invitation to the Dance."

The soloists were Evan Williams, Miss Antoinette Trebelli, Miss Marguerite Hall, Wm. Sherwood, David Bispham, Mrs. Georg Henschel, Georg Henschel, Jean Gérardy and Alexander Siloti.

OBSERVER.

Miss Alice Jane Roberts.

Two musical talks will be given at Corning by Miss Alice Jane Roberts, of Elmira, and illustrated by Mrs. Howard Romeo Curtis, pianist, and Reinhold Ivanovitch Warlich, of Elmira, baritone.

On Thursday, March 17, at 4 o'clock, Miss Roberts will speak upon folk songs at the residence of Mrs. Amory Houghton, when Mr. Warlich will sing Russian, German, French, Italian, English and American songs in the original languages.

On Thursday, March 24, Miss Roberts will speak upon "The Character and Content of Music" at the residence of Mrs. James A. Drake, when Mrs. Curtis will play and Mr. Warlich will sing.

The Amicitia Orchestral Club.

The Amicitia Orchestral Club, an organization that consists of over eighty amateurs, gave its annual concert Monday night in Chickering Hall. The band does really forceful work for an amateur organization, and on Monday night the Sousa "Stars and Stripes" and the Leutner overture were played with precision and admirable balance of tone. Mme. Emma Aron sang the "Jewel Song" from "Faust" with a great deal of grace, and was recalled several times. The program was as follows:

| | |
|---|---------------------|
| March, Stars and Stripes | Sousa |
| Overture, Fest | Leutner |
| Aria, Jewel Song (Faust) | Gounod |
| ..... | Mme. Emma Aron. |
| Solo for six timpani | Julius Tausch |
| ..... | G. Gordon Cleather. |
| Einzugsmarsch, Der Bojaren | Halverson |
| Ballet Music, Excelsior | Marengo |
| Au Bord de la Mer, violoncello obligato | Dunkler |
| ..... | Martin Blumenthal. |
| Chanson d'Amour | Taubert |
| ..... | String Orchestra. |
| Songs— | |
| Si Mes Vers Avaient des Ailes | Hahn |
| O Kom mit Mir in die Frühlingsnacht | Van der Stucken |
| ..... | Mme. Emma Aron. |
| Waltz, Fleurs de St. Petersburg | Resch |

Dannreuther Quartet Concert.

THE third of the Dannreuther Quartet evenings in Chickering Hall crowded this pleasant assembly room, which has been the centre of so many important musical events this season.

The program was interesting. It opened with the Mozart quintet for French horn, violin, two violas and violoncello. The first and second movements are still delightful to musical ears, but the final movement, consisting mainly of dry reiterations of a commonplace theme, could not be made satisfactory with the best of playing. It lacks the characteristic spontaneity of Mozart. However, the lovely andante had left the audience in a forgiving mood and therefore they "passed" the rondo, though it was not only dry in itself, but was unevenly played at the beginning. In the latter half the performers swung into sympathy, and the trills and florid passages were given accurately and delicately. Hermann Dulschke has mastered the technic of the French horn and knows how to keep it in harmonious relations with the strings.

Mrs. Gustav Dannreuther, who was the pianist in the Volkmann trio, aided satisfactorily in the interpretation of this excellent trio. Occasionally there was evident so e hardness of tone in the lighter passages, possibly due to nervousness. But all the climaxes were beautifully managed, the piano tones full and sonorous, yet not overpowering the violin and viola. Mrs. Dannreuther is a dignified and refined interpreter of chamber music. In the ritarell and allegretto (second movement) of this Volkmann trio the delicate sentiment was brought out clearly; the waving lines of the soft piano accompaniment were a delight to the ear.

But to the musicians present, and in general the Chickering Hall audiences are composed mainly of the best musicians, professional or amateur, the Dvorák F major quartet was the pièce de résistance. It is a valuable study in thematic work, in coloring and in orchestration. The performers seemed quite inspired by the work, and played with a suppressed excitement which they have seldom shown, but which had its effect upon the audience. Their performance of the quartet was worthy of the rough little giant of a composer, and argued many careful rehearsals.

The members of the quartet—Gustav Dannreuther, Josef Kovarik, Otto K. Schill, Emil Schenck—may well feel proud of their constant improvement.

Recital at Vassar.

On Friday evening, March 4, the young ladies of Vassar College enjoyed a musicale by three well-known New York artists. Mrs. Reiman, soprano; Albert Lockwood, pianist, and Henry K. Hadley, violinist and composer, gave the following program to a most enthusiastic audience of some 600 students. After the recital the artists were entertained by a receiving committee of charming seniors:

| | |
|---|---------------|
| Faschingsschwank | Schumann |
| ..... | Mr. Lockwood. |
| Prélude | Ries |
| Preislied | Wagner |
| ..... | Mr. Hadley. |
| Seguidilla, from Carmen | Bizet |
| ..... | Mrs. Reiman. |
| Impromptu | Schubert |
| Walderäuschen | Liszt |
| ..... | Mr. Lockwood. |
| Intermezzo from Sonata | Hadley |
| Mazurka | Wieniawski |
| ..... | Mr. Hadley. |
| Nussbaum | Schumann |
| Sérénade | Strauss |
| ..... | Mrs. Reiman. |
| Spinnerlied, from Flying Dutchman | Wagner |
| Ride of Valkyries | Wagner |
| | Mr. Lockwood. |

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The Symphony Since Beethoven.

ADDRESS BY FELIX WEINGARTNER.

(Continued.)

Hitherto we have traced symphonic productions since Beethoven in two lines. One, the "new classical," has remained true to the formal traditions of the old masters; it has produced works of like shape but of far smaller value than the symphonies of Beethoven. It ends with Johannes Brahms, and by his side Bruckner may be placed. The other line, the "modern direction," has led us to Liszt's symphonic poems. Even here no work has appeared that attained to a Beethoven symphony, but it has worked far more fruitfully than the new classical. It has been the yeast in the home-made bread of the Philistines, and its rising is unceasingly perceptible in Germany and abroad. So I believe that some remarkable newer symphonies, written in the old form, belong therefore to the new classical direction, although they could not have been what they are if Berlioz and Liszt had not lived. I mean, among others, the symphonies, already mentioned, of Sinding and Borodin. Further, we see in these days, transitions from the old direction to the new—desertions into the enemy's camp. Dvorák, who is pretty well advanced in years and can pass as a pupil of Brahms, and who has had much success with his symphonies, is now reported to have suddenly turned to program music and to be composing symphonic poems. A similar change we noticed years ago in Richard Strauss, who was then still very young. As a pupil of Hans von Bülow, after his abandonment of Wagner, he swore by Brahms and wrote an admirable symphony which betrays its model. Later he became one of the moderns, even of the most modern, and composed a series of symphonic poems which we may regard, for a long time yet, as not concluded. Far the most valuable of his works, far higher than the better known and more popular "Don Juan," I regard "Tod und Verklärung" a piece of heart-rending passionateness, powerful in invention and construction and down to the conclusion which seems to be rather pompous than "glorified," true and genuine in feeling. Of equal value in this style I esteem the orchestral scherzo "Eulenspiegel's lustig Streiche," which is extremely brilliant, thematically and orchestrally, and written—if the word is permissible in music—wittily. In his newest piece, "Also Sprach Zarathustra," Strauss falls into the same error into which Liszt before him fell in the "Ideale." As in it a sequence of events which lift the human from the everyday sphere to higher existence is depicted, so, in Strauss' piece, a series of world intuitions pass over us, each of which strives to solve the great riddle of existence, represented by the tone sequence C G C. No one of them succeeds, and at the end the C G C stood just as obstinate as at the beginning, and Doubt, which in Nietzsche is the Father of Truth, and in Strauss the chord C E F sharp, can go on gnawing. Granted that certain movements, such as the religious feeling, passion and joy, superhuman Dionysiac merriment—think of the last movement of Beethoven's A major symphony—are capable of being represented musically; granted even that a fugue can lead us into the symbolization of a science unfruitful in solving the last and highest questions, yet the musical execution of these widely different movements must, from being necessarily forced into one movement, be curtailed and crippled; and this I especially lament in the A flat major part (in the "Hinterweltlern").

The putting together of these several fragments of music produces a necessity of inventing transitions to prevent

the whole being resolved into several movements. But to understand these transitions one is continually compelled to decipher, bar for bar, the doubtlessly spiritual thoughts which have guided the composer, as well as the eventual relations to the program plan, in order not to feel the impression of the thematic and harmonic playing, and hence the impression of music in the truest sense of the word is lost. Apart from this consideration, which even the raffiniert-virtuoso handling of the orchestra could not remove, apart from the fact that I held Nietzsche's "Also Sprach Zarathustra" as the most unmusical book in the world, the positive power of invention in this piece seems to be inferior to that of Strauss' other compositions. For this I can find a sufficient explanation only by saying that the path from suggestion to execution lay through the realm of concepts, that therefore Music here treads on a field that is and remains impassable for her, and hence seems always to be seeking the right way and not finding it, and losing herself in experiments.

I cannot but feel continual surprise that the "Zarathustra" is regarded as the culminating point of Strauss' work; nay, even the culminating point of the development of music hitherto, while the thoroughly musical work of genius, "Eulenspiegel," is often described as a farce that passes beyond the bounds of music. For me "Zarathustra" is rather a mark how far music can stray from its real nature, and it almost seems to me as if the author himself had a similar feeling when he saw himself compelled not only to prefix a program to it, but to provide the various portions with reference to the chapters of Nietzsche's book, while in "Eulenspiegel," in joyful consciousness that this work can be understood on sight, he has refrained from adding a program, which, when I think of some of the anecdotes in the "Eulenspiegel" book, I may say, is a credit to his tact and taste. That only a man of high ability was in a position to draw such a line (merkzeichen zu stellen) requires no mention.

I want here to give a peculiar experience which I have often had myself, but which, hitherto, has not been confirmed by others. If I hear a piece which reveals to me the weakness of modern program music, I experience, after a brief period of attentive listening, in spite of the great external difference, the very same feeling that a weak work of Brahms produces, the same empty, dull, joyless, tormented feeling. Can this coincidence of effects arise from the fact that Brahms' music seems to me the concept of music—in contradistinction to its nature—while in such program pieces, the concepts—in contradistinction to the nature of things—are designed to be expressed? Can the perverse, artificial, and therefore inartistic, extremists of both "directions" be so near to each other, as is indicated by the indisputable kinship of their great productions? Looking from a very high standpoint, may we not ask, "May there be, not two, but only one direction?"

I spoke lately of an old and a young composer. Let me connect in this purely external fashion two other artists. Standing directly under Liszt's influence, the Czech Fredrich Smetana wrote a series of symphonic poems. He gave them the collective title, "My Fatherland," as he found his inspiration for them in the Bohemian saga circle. I mention as especially valuable "Vltava," then "Vysehrad," "Aus Bohmens Hain und Flur."

An important person of our days, too little esteemed as a composer, is Gustav Mahler. His works are of colossal compass and require unusually numerous executants. This renders difficult their performance and their understanding. Looking away, however, from these secondary matters, and regarding the composer himself, we meet with a deep, strong feeling that can and must express itself in

its way, and that, regardless of the possibility of execution and of success, says just what it has to say. Very characteristic of Mahler is the breadth of his themes. I believe, for example, that those who, at the first performance of his second symphony in Berlin, characterized the first movement as a monstrosity, did not look over the main theme in its mighty dimensions; at all events it must have been difficult for them then to follow the performance of it. Remarkable, too, in a most favorable sense, in spite of an eventual program, is the thoroughly musical character of his composition. He is a musician through and through, in much akin to his teacher Bruckner, only he knew better how to work with his themes and to build up his movements. One may find what is bizarre and difficult, without any apparent reason; we may speak of his excessive rambling, perhaps of his inadequate self-criticism in his choice of themes—yet everything that Mahler writes bears the stamp of a rich fancy and a glowing, almost fanatical, inspiration. On these qualities bright hopes may be built, and confidence is increased by remembering that the performance of his works has hitherto been very often undertaken with unconcealed repugnance. History from of old could teach us that recognition of contemporaries is in inverse proportion to the value of works. I call special attention to Mahler's third symphony, hitherto performed only in fragmentary fashion.

I have now made mention of the newer composers, especially of the newest of all, Strauss and Mahler, who are still in the middle of their active life, and who direct our gaze from the present to the future.

Towering high above everything, since Beethoven, that we have spoken of to-day, stands the giant form of Richard Wagner. He it is whom no "direction" touches, who stretches a hand without an intermediary to Beethoven. Who will stretch a hand to him in turn, and so continue the bright line of the greatest geniuses of our music, Bach, Haydn, Mozart, Schubert, Weber, Beethoven, Wagner—no man can to-day.

Let us not deny to imagination the right of placing before our eyes the image of such a master as he must seem in these days of ours. I think of him in the first place as independent of all party, not troubling himself about it, because he stands high above all party. I think of him as possessing sentiments, not of narrow Germanism, nor of shallow internationalism, but of the universal Human, because music is a universal art. I think of him as filled with a glowing, boundless enthusiasm for what has been done by the great spirits of all times and nations, filled with an invincible repugnance to mediocrity, with which he comes in contact only by compulsion, or at most, through, his own kindness of disposition. I think of him as devoid of envy, because conscious of his own value and confident in it, and therefore far from any petty propaganda for his work, but, when necessary, of the highest sincerity, nay, of disregard for everything but the truth; hence in many places not especially beloved. I think of him as not painfully reserved toward life, but with a tendency to solitude; not hating mankind with an exaggerated *Weltschmerz*, but despising their pettiness and narrowness, hence only choosing exceptions for closer intercourse. I think of him as not insensible to success or non-success, but not led by either to take a step out of his path—very different to so-called public opinion—in his political sentiments a republican in the sense of Beethoven. I think of him as wandering, as it were, in some high Swiss Alpine region, where the clear, white summits, while inspiring awe, yet greet him confidentially; a high goal before his eyes, his gaze unwaveringly directed to it, and himself marching therto. Feeling himself really akin only to the

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greatest geniuses, he yet knows that he, too, is only a new link in the chain which binds them together, and knows also other mighty ones will follow him. In such a sense even he belongs to a "direction," but one which floats above the heads of mankind and flies away above them.

If we come from this flight of imagination back to reality, we see that we are in an interregnum, in a stage of transition. Everywhere there is a lively, restless impulse, an uncertain feeling for dark aims, a grasping after success and fame at any price and by any means. "Progress," "New Germanism," "Unexampled Originality," "Progoni," "Epigoni," "Eclectics," "Founders of a new direction," "Conquered standpoint," are some of the battle cries which confusedly strike our ears. Here we hear of a new tone poem to which those of Wagner, Liszt, or Berlioz are dwarfs, there we are told genuine "Volksthümlichkeit" has been again discovered. Like Fata Morgana, new appearances draw near, fade and vanish. In judgment and artistic taste there is in many places a frivolous joy in the capricious, the irregular and the ugly. Once Philistia crossed itself at every tritonus, and zealously looked out for "Cross positions;" to-day, every harmonic absurdity is sanctioned as "boldness," provided it has no reason for being there, and the man who goes farthest in this style is—a Reformer!

Perhaps in the motley confusion the great work, the truly new and original work, is preparing itself in all stillness far from the marketplace of art. We can, however, in the meantime gain one sure standpoint in the conviction that true progress comes not from without, but from within. When artistic work is only speculative, but not impulsive, it may dazzle but will never warm, or permanently enchain. Those who share this conviction with me will cry to the struggling composer of talent, "Feel, think grandly, grandly as our masters, then you will produce what is right, and just as you produce it, such it will be!" If you cannot do so, then heap Pelion upon Ossa, write for one thousand trombones or two hundred thousand drums, and nothing but a monstrosity will result. Brilliant facture in itself does nothing. Naturalness, simple and strong veracity, is what we need. Write boldly down what weighs upon your soul, and speak out what must be spoken out. Then there will be an image of yourself, an expression of your being, and in any case something that is a whole and right. Have, too, the courage to remain what you are, if you are misunderstood or "cut up."

Only do not fancy that a new Ninth Symphony or a new Nibelungen Tetralogy must be the result. The world will be grateful to you for an opera in the style of Lortzing, for a symphony such as Hermann Götz has composed,

if what you have written is only genuine and not "faked." Do not imagine that each one of you must be an Uebermensch, if Zarathustra's doctrines are, without being understood, rumbling in your ears and setting your brains into morbid agitation. It is given only to a few to wander on the heights of mankind, and such Uebermenschentum can neither be learnt nor constructed. It must come to us, as the rarest gift, as the most valuable present, from another region. From what region? you ask in curiosity—well, from that region which only he can deny who has never felt a breath therefrom. Be it a little lied or a great symphony which you compose, it will be a masterpiece only, when it can fitly bear the marks which the great Beethoven might write on the score of his "Messa Solemnis."

A Pupil of Semnacher.

The farewell concert given by Miss Stella Newmark previous to her departure for Europe gave that promising young pianist ample proof of the sincerity of her friends' well wishes. Her program, Tuesday, March 8, in Chickering Hall, reflected great credit on herself and on her teacher, and it is only just to say that she has a really wonderful technical equipment for one so young. In the Beethoven sonata, op. 27, No. 2, there were even suggestions of more than the qualifications of mere technic. The following was the program:

Piano solo, Chromatic Fantasie and Fugue..Bülow-Bach
Stella Newmark.
Violin solo, Hungarian Rhapsody.....Hauser
Hubert Arnold.
Soprano solo, Die Lorelei.....Liszt
Mme. Ella Pfaff.
Piano solo, Sonate (Moonlight, op. 27, No. 2)..Beethoven
Stella Newmark.
Basso solo, Romanze Fiesco.....Verdi
Maurice Weishoff.
Piano solos—
Warum?Schumann
GrillenSchumann
If I Were a Bird.....Henselt
Stella Newmark.
Violin solo, Caprice in D major.....Vieuxtemps
Hubert Arnold.
Piano solo, Ballade in A flat.....Chopin
Stella Newmark.
Cello solos—
BerceuseGodard
SerenadePierne
Karl Krill.
Soprano solo, Jewel Song, Faust.....Gounod
Mme. Ella Pfaff.
Piano solo, Rigoletto Paraphrase.....Liszt
Stella Newmark.

Violins of Priceless Value.

E. POLONASKI, in his article, "Celebrated Violins and Their Owners," which appeared in the *Violin Times* (London) of February 15, says:

Signor Giacomo Quintano, an American violinist of brilliant repute, writes to tell me that the violin he always plays on is a "Gemünder Art Violin," made by August Gemünder & Sons, of New York. The virtuoso speaks in the highest terms of this instrument, saying that it absolutely answers the requirements of an artist, and that no violin he has ever played on has given him equal or greater satisfaction. Signor Quintano draws my attention to the fact that the Gemünder art violins have received the unquestionable approval and indorsement of such virtuosos as Sarasate, Joachim, Brodsky, Otto Lund and many others. The writer tells me that they are not new or old violins, but that they are perfect violins, and that one must only know them to appreciate them.

August Gemünder & Sons, the well-known American violin experts and dealers, have recently added to their collection an old violin made by the founder of the house at his home, Ingelfingen, Wurtemberg, in the year 1838, and contains the original label. The instrument was modeled after Nicolaus Amati. They obtained it through a collector of antiques, who accidentally discovered it in the possession of an old man, who said he had personally purchased it of August Gemünder in 1838, and who had sent a letter to the firm by a friend residing in New York. The violin is not for sale at any price.

Eppinger Conservatory.

Saturday evening, March 26, the next Eppinger Conservatory concert will occur, with a varied and brilliant program.

Another Thursby Pupil.

At Mauch Chunk, Pa., the other evening, Miss Estelle Harris, soprano, another of Miss Emma Thursby's successful pupils, made quite a hit, as is evident from this press extract:

The Mauch Chunk Male Quartet deserves the thanks of the community for bringing Miss Estelle Harris to her native place again on the occasion of their concert in Association Hall and affording her old friends an opportunity to hear her really wonderful voice. Miss Harris' fame had preceded her, but in no way affected the expectations of the audience. On the contrary, astonishment and admiration filled her auditors with the conviction that a musical "star of the first magnitude" was before them.

It is not really an exaggeration to say that a soprano of such natural power and enchanting quality was never heard in Mauch Chunk before. It is a voice of amazing richness, purity and power, indicating thorough musical training and promising a brilliant musical career, and her reception evinced the high esteem in which she is held here.



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Voice Training.

By FLOYD S. MUCKEY, M. D.

AN article appeared in the February 23 issue of THE COURIER which contains so many false and misleading statements that it does not seem right to let them stand unchallenged. It is almost beyond belief that such statements could be made in this enlightened age, especially by a resident of Boston, a city famed for its culture and learning. The article referred to opens with the following remarkable assertion: "In an attempt to train the voice it is wholly unnecessary for one to be conversant with the laws which govern the science of acoustics." It seems to me that even Mr. Davenport must admit that the voice is a sound. Also that acoustics is the science of sound.

More than that, I think he must admit that science is knowledge gained by systematic observation, experiment and reasoning, and therefore must be truth. This statement then simply means that in the development of the voice or sound it is wholly unnecessary to make use of the knowledge of the laws which govern this sound, which knowledge has been gained by systematic observation, experiment and reasoning, and therefore must be truth. This amounts to saying that the less we know about a subject the more capable are we of teaching it to others. If this principle were applied to the teaching of other branches of knowledge then the governors of our universities and colleges would be searching the jungles of "Darkest Africa" for individuals best qualified to fill the various chairs in their respective institutions. If these gentlemen were fortunate enough to find one of these savages who had been born deaf, dumb and blind, so that there would be no possible chance of his knowing anything, then the ideal professor would be secured.

Of course this deaf, dumb and blind savage could attempt to teach astronomy, mathematics or physics, and he probably would succeed about as well as the vocal teacher who attempts to develop the voice without any knowledge of the principles which underlie this development. Mr. Davenport certainly does not understand these principles or he would not have been guilty of making such a statement. Mr. Davenport follows this assertion by another which is equally absurd, viz.: "It is equally unnecessary to possess a knowledge of the anatomical structure and the physical action of the sound producing and respiratory organs in the process of voice emission in order to correctly and fully employ these organs." A little further along our Boston friend tells us that not one in ten thousand has the correct use of the voice naturally. Evidently then some kind of knowledge is necessary to give the 9,999 persons the correct use of the voice. Will Mr. Davenport tell us what kind of knowledge is necessary for the proper training of the voice? It would seem to the uninitiated that, as the voice is a sound, that somewhere in the science of acoustics (sound) we ought to find some laws, rules or principles which would indicate the path to be followed in developing this particular sound (the voice). It would also seem that, as the apparatus (instrument) which produces this sound is made up entirely of animal tissues, that a knowledge of the anatomy (structure) and of the physiology (function) of the different parts of this apparatus might aid in determining its proper use. As the voice is governed by precisely the same laws as any other sound, and as the vocal instrument is made up entirely of animal tissues, it is difficult to see how any knowledge outside of that of acoustics, anatomy and physiology could have any direct bearing on the subject of voice production.

Our Boston friend tells us, however, that "the paragon of acoustical science and the expert in the science of anatomy and physiology are equally unable to aid in the least, and are no better equipped than one who has only a superficial knowledge or no knowledge whatever of these sciences." As these are the only sciences or branches of knowledge which can have any bearing on the subject of voice production, then, according to our Boston friend, the essential qualification of the ideal vocal teacher is absolute ignorance, at least of the subject which he is called upon to teach. If we are to judge this gentleman from what he has written so far on the voice, we would say that he has certainly realized his ideal. This

champion of ignorance tells us, however, that "those who have nearest approached the goal are those who have regarded the subject as an art and not as a science."

This statement would lead one to suppose that science and art were as antagonistic in meaning as heat and cold, light and darkness or joy and grief. Does science bear any relation to art, and what is that relation? The essential difference between art and science is in aim. Science and art may both be said to be investigations of truth, but science inquires for the sake of truth, art for the sake of production. Science is knowledge gained by systematic observation, experiment and reasoning, and therefore consists of truths. Art is simply the application of these truths to the work in hand. The art of training the voice then is simply the application of the truths, rules or principles formulated by the science of voice production to the training of any individual voice. The more complete the scientific basis of an art the more perfect the art. There can be no true art of voice training without a science of voice production. There can be no science of voice production without the sciences of acoustics, anatomy and physiology; hence without these latter sciences there can be no true art of voice training. There is another use of the word art, which possibly our Boston friend intends us to accept, which gives it an entirely different meaning.

This use makes it mean subtlety, artifice, cunning, deceit and duplicity. There is certainly a great deal of this kind of art used in training the voice, and from statements which our Boston friend has made we would be perfectly justified in drawing the conclusion that this is the kind of art which he uses in his work. Before doing so, however, we will give him an opportunity of explaining himself a little more fully on this point. In every other line of work it is deemed necessary that those who follow it should know something of the nature of the material with which they have to deal, and also be conversant with the rules, laws or principles which govern or underlie their art. Suppose, for example, the engineer, who wished to tunnel through a mountain, did not know the difference between a piece of dynamite and a piece of granite. He would be very likely to blow himself and all those around him into "kingdom come" in short order. Nearly as disastrous results follow the work of the vocal teacher who does not know the nature of the material with which he has to deal or the principles of acoustics which underlie the development of the voice. Certainly most of the voices which pass through such a teacher's hands cannot be listened to with pleasure, and probably it will not be long before they join the choirs in the kingdom which is to come.

Now, will our Boston friend define the voice or tell us something of the nature of the voice without trespassing on the science of acoustics? Will he also tell us something of the structure and function of the articulating organs without entering the domain of anatomy and physiology? He speaks of "the adjustment of the jaw, lips and tongue." Does he not know that this adjustment is accomplished entirely through muscular action, and that the investigation of all muscular action belongs strictly to the science of anatomy and physiology? He does not tell us what the proper adjustment is; but does he not appreciate the fact that this adjustment must be determined by the laws laid down by the science of acoustics.

I confess I do not understand just what he means by the expression "vowel forms." He tells us that "vowels are forms, not sounds," and from this I judge that he must mean the characters or letters which represent the vowel sounds. If so, why does he talk about the articulating organs when these characters are formed by the fingers. On the other hand, the vowel sounds with which we have to deal in singing are determined by the size and shape of the resonance cavities which, in turn, are determined by the position of the tongue, lips, jaw and palate. The vowel sounds are simply differences in the reinforcement of the partial tones of the voice which are originated by the vocal cords, and this is wholly dependent upon resonance. Resonance is a subject which comes wholly within the science of acoustics, and yet our Boston friend says we need know nothing about acoustics. If we follow the teachings of this gentleman, then, we must know nothing about the subject of resonance, the most important factor in correct voice production. It is utterly impossible to get a clear understanding of the subject of articulation without a thorough knowledge of the partial tones of the

voice and of resonance, and the science of acoustics is the only one that can furnish this knowledge. Will Mr. Davenport tell us what resonance is and what relation it bears to articulation and leave all acoustics out of the matter? Will he tell us what relation resonance bears to intensity and carrying power of the voice and not use the knowledge which is furnished by the science of acoustics?

Will he also explain what relation resonance has to the quality of the voice and leave out the science of acoustics? Articulation or the different vowel sounds are simply changes in the quality of the tone. If he understands articulation then he must know all about quality, which lies entirely in the province of acoustics. Will he tell us something about quality without knowing anything about acoustics? His article is not intelligible, simply because he knows nothing of acoustics, and therefore he himself knows nothing of the subject he is trying to teach others. Will he explain the mechanism of change of pitch and not bring in anatomy and physiology? According to this writer, pitch can have no relation to the vocal cords, because any discussion of the vocal cords belongs to anatomy. As an illustration of the hazy, indefinite way in which people write and talk when they do not understand the subject they are trying to explain, I give the following extract from this article:

"My readers will bear in mind that what I am dwelling upon now is the articulation of the vowel forms, the only means whereby the product of the sound-producing organs can be carried to the completion of the vocal act."

"The consonant forms are absolute obstructions to tone emission, and the organs employed should be manipulated in the most acute manner and with the very minimum of obstruction, so that in defining the language the tone product through the vowel forms will appear in an almost uninterrupted flow."

"A heavy or excessive employment of the consonant forms throws back the column of air, which, in order to complete its emission, must be jerked up again into the mouth—an extraneous operation that robs the tone product correspondingly, and interrupts that greatest essential in voice emission—a steady and always forward flow of the columns of air."

"This back action of the column of air in innumerable cases occupies all the time that should be devoted to the production of the vowel form, and it being time for the next articulation, and so on, the effort becomes a sort of mouthing process; hence the indistinctness of the words with so many singers."

It seems to me that this needs further explanation before it can be understood by persons not possessing a sufficient degree of ignorance. Does our Boston friend mean by this that the voice is composed of these "vowel forms" and that these forms are chunks or columns of air which are emitted from the vocal apparatus and in some mysterious way travel through space? Do these chunks of air have strings or hooks attached to them, so that when they slip back they can be "jerked up" again? It would be rather a serious matter to have even chunks of air traveling at the rate of 1,100 feet per second (the velocity of any sound) strike one in the face. If this idea is a correct one, it would keep an audience tolerably busy dodging the vowel forms emitted by an ordinary chorus. Again, the author tells us that there is danger from the "back action" of these vowel forms. I have a very vivid recollection of the "back action" of an old army musket I used to hunt with when a boy; especially if I put in a little too much powder. I suppose the "back action" of these "vowel forms" is similar to this, and that our author means that singers must be very careful how they adjust the articulating organs or they will get "the worst end of the gun." The moral from this for the singer is, Don't put in too much powder and don't plug up the "muzzle." There is danger of blowing your brains out.

This article is simply intended to show the nonsense and absurdity which pervade the writings of those who have not a sufficient knowledge of the subject upon which they write. This is the kind of nonsense of which our author so justly complains in the latter part of his article, and it seems to me that this gentleman's peroration is especially applicable to his own article. I sincerely hope he will give us more solid facts and less nonsense in his next article.



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112 RUE FRANKLIN, BRUSSELS, BELGIUM,
February 26, 1898.

LAST Monday I went to Liège especially to hear Ovide Musin, who gave a concert, together with Madame Musin and Jules Debève, professor of piano at the Liège Conservatory, in the hall of the Société Libre d'Emulation.

M. and Madame Musin returned from a three years' tour of the world last fall and this was their first European appearance together since their arrival. M. Musin, however, played at the Conservatoire concert with orchestra two days before and about this I shall also write. The program was the following:

Sonate en ré mineur (op. 108) pour piano et violon Brahms
MM. Debève and Ovide Musin.
Aria, Ach ich liebte (de l'Enlèvement du Sérail) Mozart
Mme. Ovide Musin.
Suite en sol mineur (op. 26) Ries
Allemanda.
Intermezzo.
Andanto.
Introduzione e gavota.
M. Ovide Musin.
Barcarolle Rubinstein
Scherzo Valse Chabrier
Polonaise Moniusko
M. Debève.
La Folia, variations sérieuses, cadence de Henri Léonard Corelli, 1653
M. Ovide Musin.
La marchande d'oiseaux Jomelli, 1750
Mme. Ovide Musin.
Légende Wieniawski
Caprice de Concert, No. 1 Musin
M. Ovide Musin.

It would be carrying coal to Newcastle to describe the playing of Ovide Musin or the singing of Annie Louise Musin (née Tanner) to Americans. Who in the United States has not heard them? No other combination has traveled so extensively there as the Musin Concert Company. However, I can say that both artists were in excellent condition. Since his return to Liège M. Musin has been practicing four and five hours a day, and he is in better trim than he has been for some years past.

A great violin talent is Musin. He has a big tone and a big technic. In one respect he is unique—he has the fastest staccato of any living violinist. His staccato, both with up and down bow, is a marvel of perfection. It is an extremely fast tremolo staccato, such as no one else, since Wieniawski, has had. He has the classic staccato also to perfection. The program enabled Musin to display his ability both as musician and virtuoso. His

reading of the beautiful Brahms sonata was thoroughly musical and interesting. Especially well did he play the adagio—the gem of the sonata. He was ably assisted by Defebre. The Ries G minor suite and the Folia are two of Musin's old war horses, as was evinced by the ease and finish with which he played them. He is enamored of the Wieniawski "Légende," which he played beautifully. In his own caprice, a very brilliant and difficult bravura piece, we heard the virtuoso par excellence.

It is needless to say that Musin was enthusiastically applauded. He is very popular in Liège, and is a man who makes friends everywhere.

Equally successful was Madame Musin, who has been called the "American Nightingale," and not without reason, for she sings indeed with the ease and purity of a bird. Her voice is wonderfully pure and flexible, and it soars with ease to the high B flat—the second B flat above the staff. This is a minor third higher than even Nilsson could sing in her best years. It is the highest voice I ever heard, and Madame Musin's high notes are tones and not mere squeaks.

Hers is a voice such as Americans only have; it has that typical, light, velvety quality. Her technic is perfect and her intonation always absolutely true, even in the most difficult coloratura passages. She sang in French for the first time, and I heard many flattering remarks about her pronunciation by prominent musical people. She sang the Mozart aria in German. Madame Musin's voice is admirably adapted to Mozart operatic roles, which are written so high that they are hardly ever sung just as they stand. As an encore she sang a waltz song by Delibes.

Concerning M. Musin's playing at the conservatory concert on the 12th I heard and read the most flattering things. Unfortunately I was able to be present, but he played his chief number of the concert, the Lalo Russian concerto, to me at his house, and it was a masterly performance. This concerto is not likely to ever become as popular as the Symphonie Espagnole, by the same composer, but it is a strong work. I was quite impressed by the original and weird chants russes, by the peculiar and very marked rhythms, and by the almost Oriental colorings. It is technically very difficult, but that meant nothing to Musin. The other solo numbers of the concert were the "Folia," which I heard him play at the other concert, and the andante and finale of the Mendelssohn concerto. Musin received an ovation from the public and orchestra. He played the Bach air as an encore.

Many out-of-town friends of the violinist were present, the most prominent of whom was M. Doutrelon de Try, a wealthy art patron of Lille, France, and owner of the Castle Bar-Grandel, who came as representative of Musin's friends in the North of France. He presented the artist, after the performance of the Lalo concerto, with a magnificent gold palm, decorated with silk ribbons in the French national colors, bearing the inscription, "Les amis de France au grand et célèbre violinist."

During our stay in Liège Mrs. Abell and I were guests of M. and Mme. Musin and we found them quite as entertaining and charming as host and hostess as they were great as artists. During their extensive travels they collected many beautiful and strange relics of the countries visited. Mme. Musin showed us gorgeous silks from Japan, also all sorts of curious works of art from Java, New Zealand and other countries.

Many of these mementos are the gifts of distinguished personages, including the Mikado of Japan.

M. Doutrelon de Try, who was also the guest of the artists, we found a charming man and an enthusiastic lover of the violin.

Liège is to be congratulated on having secured Ovide Musin as successor to César Thomson.

ARTHUR M. ABELL.

Guilmant Dinner.

THE Guild of Organists gave a farewell dinner on Friday night at the Hotel St. Denis to M. Alexandre Guilmant, the distinguished organist from Paris, who has been giving recitals and concerts during the past few months in America, and proposes to return to France today. Dr. Gerrit Smith officiated in a vein that gave to the evening an atmosphere of grace and comfort, and the honored guest sat at his right, while to his left Clarence Eddy, who had made a special point to be present, occupied a seat of honor. Next to M. Guilmant sat his faithful friend and pupil, Mr. Carl, who has been of immense service to the visitor during his sojourn here. In addition to these organists there were present, among others, Prof. E. M. Bowman and Mrs. Bowman; R. Huntingdon Woodman, of Brooklyn; Professor Fowler, of New Haven; Paul Ambrose, H. W. Nicoll, Henry Wolfsohn, F. Toledo, Mr. and Mrs. Frank Dossert, C. C. Müller, Mr. Manchester, of Camden, N. J., editor of *The Musician*; Mr. and Mrs. Walter J. Hall, Sumner Salter, Homer N. Bartlett, Louis R. Dressler, C. Whitney Coombs, Hazard Wilson, L. C. Jacobi, H. W. Gray, H. W. Lindsley; the distinguished Chicago organist, C. Middelschulte; Mr. Heins and Mr. Cross, of the Votey Organ Company; Carl L. Praeger and Miss Jarbre, J. C. Cady, G. Waring Stebbins, Mr. Sawyer, Frank C. Taft, Carl Smith, of Morristown, Remington Fairlamb, Samuel Baldwin, F. C. Baumann, Mr. and Mrs. Charles Jardine, Mr. Dunham and Marc A. Blumenberg, of *THE MUSICAL COURIER*, and others.

Speeches were made by Dr. Gerrit Smith, M. Guilmant, W. C. Carl, E. M. Bowman, J. C. Cady, Mr. Fowler, Mr. Manchester and Mr. Blumenberg, and the dinner was concluded with a hope that the great organist would reach home in safety and pay another visit to this country.

Anton Hegner.

The first of Anton Hegner's cello sonata recitals will take place on Thursday afternoon at 3:30 o'clock, March 17, at the house of Mrs. Frederic H. Betts, 78 Irving place. Mrs. Corinne Moore-Lawson and Xaver Scharwenka will assist. The sonatas to be played at these recitals are: Xaver Scharwenka, op. 46; A. Rubinstein, op. 18; Mendelssohn-Bartholdy, op. 45; Eduard Grieg, op. 36; Francesco Veracini, D minor, and Jean Nicodé, op. 25.

Miss Eva Hawkes' Concert.

On Tuesday evening, March 22, Miss Eva Hawkes, the well-known contralto, will give a select concert in Mendelssohn Glee Club Hall. The American Symphony Orchestra, under the direction of Sam Franko, will assist, and a program of very interesting numbers will be given. Miss Hawkes, who is a favorite in social circles, will no doubt receive a hearty welcome on this occasion. The tickets for this concert have been placed on sale at Ditson's.

National Institute Concert.

Next Thursday evening, March 17, there will occur a students' concert of the Institute, Wm. M. Semnacher, conductor, in Steinway Hall, assisted by Thomas S. Hanson, tenor, a pupil of Mlle. Henriette S. Corradi. Those who will appear are Misses Frances Wechsler, Angele Spielmann, Ada Eschert, Sarah Heymann, Helen Koesztler, Mamie Silberfeld, Bessie Silberfeld, Marguerite Kinnear, Pauline Semnacher, and Masters A. Wechsler, Willie Semnacher and C. Christman. Mamie Silberfeld, eight years of age, will play Concert Fugue, Rheinberger; Harmonious Blacksmith, Händel; Spinning Song, Wagner-Liszt, and Miss Bessie Silberfeld, twelve years old, Fugue in C major, Bach; Andante with variations, Schumann, and Tarentelle, Ph. Scharwenka.

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The London *MUSICAL COURIER* is published every Thursday from 21 Princes street, Cavendish Square, Oxford Circus, W., London, England. This paper, while containing the salient points of *THE MUSICAL COURIER*, of New York, devotes special attention to music throughout Great Britain and the British Colonies.

Specimen copies, subscriptions and advertising rates can be obtained by addressing the London office, or

THE MUSICAL COURIER COMPANY.

19 Union Square,
New York City.

IN which manner is the percentage account of the concerts given under the auspices of the Brooklyn Institute entered upon the books of the Institute? Suppose the Department of Music of the Institute gives a Theodore Thomas concert and gets 10 per cent. of the gross receipts, how is the sum entered up and to which credit does it go? Does it go to the credit of the Department of Music or to the credit of the general fund? We ask this, because it is said that the Department of Music, in case of a deficit, draws from other departments. It would be preferable to have the accounts of all or each of the departments separated so that each can face its own deficit or claim its own profit. Suppose a Thomas concert draws \$3,000 in Brooklyn, and 10 per cent., in accordance with arrangements as they exist, goes to the Institute, does it go to the Department of Music or to the general fund?

THE royal salaries paid by the Government of the United States to its musicians must bring envy to the souls of the high-salaried foreign artists who visit us. Here are the tables:

Second class musicians, \$30 a month; rations, \$9.

First class musicians, \$32 a month; rations, \$9.

The totals are \$39 and \$41 respectively. The Naval Post Band at the Norfolk Navy Yard has this salary apportioned, and the musicians play at the Academy of Music and at the Germans in Norfolk, and in this manner infringe upon the avocations of the civilian musicians who must exist without the extravagant salaries paid by the Government, and who are also robbed of their legitimate income by these salaried musicians—these Government officers, for they are Government employés. The music as conducted under the auspices of the Government at Washington is, of all the musical farces in America, the most amusing. No competent musicians can be expected to enter the Government bands at the prices quoted above, and the bands are consequently the very worst we have.

IT is hardly necessary to call the attention of the readers of *THE MUSICAL COURIER* to the beautiful picture of Josef Hofmann on the front page of this issue. The interest concerning this remarkable youth is not extraordinary if you consider his gifts. It is really a continuation of what began ten years ago; but at the end of a trying season the amount of enthusiasm displayed is a fine satisfactory tribute to genius and also a revelation of the musical culture of this city—a revelation, let it be said, that is most gratifying to such of us who do not believe in the pessimistic cry of degeneration raised in various quarters. Another source of satisfaction is the fact that *THE MUSICAL COURIER* to-day presents to the public the most exquisite presentment of the features of Josef Hofmann yet seen.

SHE!

NOT Rider Haggard's weird "She," but Paderewski. Josef Hofmann was interviewed by Alan Dale, of the *Journal*, and among other things this is what the clever lad had to say on the subject of the other Polish pianist, Paderewski, who sacrificed his art to the golden calf of pelf:

"I could not criticise Paderewski," said Josef. "She is an artist" (the "she" came out most entertainingly), "but I heard her play once only. I am not like you critics. I can't go to a performance and say of an artist at once, 'She is good,' 'She is great!' I must go many times and study her methods. Everybody has told me that Paderewski is great. What I heard I liked, but I am not in a position to judge. I believe that some of her success was due to her personality. Paderewski has the sort of personality that women like. She is refined and easy, and she never appears to pose. Ladies are very particular about the personality of a pianist. It means much. An artist must not distract the attention of the public from his work. If you see a man posing you are prejudiced against her music. Paderewski knows that. She is clever."

Josef hadn't a "he" in his vocabulary, and his perpetual feminization of artists sounded very odd.

That "she," unintentionally uttered by Hofmann, somehow or other solves the problem of the artistic

sex of Paderewski. He is a 'she' in his interpretations and style. The remark that "an artist must not distract the attention from his work" puts the Paderewski case in its true light. When Ignace Jan first came here he played as if he loved music; after the first year he played only for dollars. "She" exploited "her" personality, and the result was death to art.

PHASES OF THE ORCHESTRA QUESTION.

UNDER the Contract Labor Law no one who has contracted to come to this country for pay can be admitted. There is an exemption in favor of certain classes, as artists, but, as yet, no distinction has been made under legal decision as to what constitutes an artist, and hence the law is a nullity as regards musicians, for any kind of musician, from Josef Hofmann down to the drummers of the Banda Rossa, can get into the United States and compete against our native artists—or illustrate that our American artists cannot compete.

Whether or no our Contract Labor Law is an effort of legislation that is poised on the elevated standard of egotistical nineteenth century civilization is not the question now; it is a law, and the question is whether or no it should be enforced. The Musical Union could have it tested by the highest tribunal if it could be made to see that the enforcement of the law would ultimately assist the Union in its efforts to influence musical matters in the proper direction. In course of time some wealthy people will, as a behest of fashion, and in consequence of a natural demand, bring to New York a complete foreign permanent orchestra. This may not ensue next year or the year following, but it is inevitable. New York will not, cannot, endure such a phenomena as the appearance here of superior visiting orchestras like the Boston and the distant Chicago, with men like Emil Paur and the distinguished Theodore Thomas demonstrating great musical works with a force, a vitality, an artistic and comprehensive plasticity impossible with any orchestras New York can now assemble under any system of accretion. The Grau opera orchestra, falsely assuming a position as a permanent symphony orchestra, will only help to precipitate the invasion of the artistic European aggregation, for neither Mr. Seidl or any other director will be able to exact from Grau's opera orchestra the artistic flavor absolutely essential to establish as much as a contrast between it and the visiting bodies. An opera orchestra conducted by a number of directors during a long opera season can never, at will, be transformed into a high-class symphony orchestra, educated under the impress of one dictatorial, supervening musical and æsthetic intelligence. The Musical Union, in order to prevent the establishment of a permanent foreign orchestra under a great conductor in this city, must institute some test case to secure a decision one way or the other, for upon this decision will depend its very life, and its future usefulness requires some intelligence on the subject, for a foreign orchestra, comprising, with auxiliaries, one hundred men playing here with the support of fashion and playing as well as the best, which is so much better than any New York orchestra can play, would signify, later on, foreign permanent orchestras in other large cities. None of the members of these foreign orchestras would be permitted to join unions, and none would be permitted to play at dances, receptions, hotels and restaurants, this work remaining, as now, in the hands of the New York orchestra player, who would degenerate more than ever with the latter field left entirely to him.

As the whole opera company is engaged in Europe through contract, why should the Musical Union not make the opera artist the subject of a test on the constitutionality of the Alien Contract

Labor Law, and ascertain whether it is lawful to bring over the de Reszkés, the Melbas, the Maurels, the Lassalles, the Mantellis, the Guilberts, the Helds and others. The United States Supreme Court will tell the Musical Union at once whether it should maintain itself or disintegrate, for there is no doubt that foreign permanent orchestras are coming to this country for long periods of concert work, as the appetite for artistic performances has been thoroughly whetted and our local machinery so disjointed through the recent manipulations of Grau that there is no hope for anything in that direction from the material here. We have not even a concertmaster here; we have no woodwind; we have the cheapest brass band instruments. We have nothing at present from which to erect a competing symphony orchestra. Unless the Musical Union will step in to ascertain its status the foreign orchestra will land here. The first one will be here for a three months' trial in the spring of 1899, and Mr. Nikisch will conduct it. The arrangements have nearly all been perfected.

ONE OF MANY.

AN apology is necessary at the outset for burdening the readers of the paper with a matter relating to experiences that focus within the realms of the office, but there are times when patience ceases to be as virtuous as it is commonly described, and when even the editorial pen revolts and cries for a hearing. A lady of musical repute in this community, and known extensively beyond the borders of this, her native land, recently had occasion in her professional capacity to request this paper, in writing, to give a notice to another musician who enjoyed her friendship and valuable advice. The request was quickly complied with, and her information transformed into an item which appeared on the following Wednesday in its proper department.

On the day following the appearance of the paper the lady addressed a letter to this office, peremptorily demanding an explanation on the ground that the notice was inadequate, that it did not contain some of the essential points communicated and that it was misleading. Her original letter was taken from the files, and it was discovered that the facts as sent in by her had been closely followed and no journalistic precedent disregarded, whereupon this letter was returned to her to prove that the method pursued by the paper was technically and otherwise correct.

It was, however, the contents of our reply to the lady to which we desire to call attention, for in it we explained that we depend upon our informants for proper information, and that we can assume no responsibility beyond that of the correspondent himself or herself. We print and publish millions of pages of information on musicians a year—yes, millions (think of it) of pages—which are devoted free from any compensation of any kind to the distribution of news regarding musicians and their activity the world over. Nothing involving payment is ever dreamed of, is ever considered, simply because we deem it a duty to give to the readers all this information for the benefit of the musician and for the extension of his pursuit. If items of this kind, covering millions of pages a year, costing thousands upon thousands of dollars a month, were not published gratuitously, they would not be published at all, first, because there is no other medium that is read that could afford to publish them outside of this, and second, because the vast army of musicians could not afford to have them published if they had to pay for them.

In order to secure the insertion of the correct news our casual correspondents (of course our staff correspondents are trained correspondents) must send to us only such items as are true, as are correct in content and in the exact expression of the information, and only then can we attend properly to our duty of disseminating proper information.

In view of the fact that these millions of items a year are incorporated free of charge, this is the least we can ask for with insistence upon the performance of the request with care and a little consideration for the paper itself.

WAGNER A HUNGARIAN?

GARRULOUS and alphabetical Mrs. M. E. Sherwood—the lady who tells shop-girls in the Sunday journals how to use a napkin or a knife—has been indulging in the dangerous luxury of recollections in the Saturday "Literary Review" of the New York Times. We found the following nugget of news in the last issue:

We were destined to hear at this famous place of the death of Wagner. It dispersed the German crowd. The Crown Princess of Germany and the Princess Victoria went to Bayreuth to attend his funeral.

What a singular history! The French papers were full of the scene at Bayreuth as the master lay dead in his modest house, Madame Wagner at his feet, as princes and grand dukes bring flowers to lay on his coffin—a noble tribute to genius.

His face has been copied by several sculptors, and it will be a noteworthy one to preserve—large, fine features, a superb brow, and the mouth of a genius, retiring and small, sensitive, with the under lip somewhat protuberant. He was born in 1811 at Raidix, in Hungary. His father was a friend of Haydn, of Cherubini, and of Mozart's pupil Hammel; so he was, as to music, born in the purple.

"Raidix" must mean Raiding, Hungary and "Hammel" is surely intended for Hummel; but what has Hungary and Hummel to do with Richard Wagner? Wagner was born at Leipsic in 1813, and he was not a Hummel pupil; indeed it is a matter of record that he played the piano in quite a ferocious fashion. Liszt was born at Raiding in 1811, and Mrs. Sherwood evidently opened the biographical dictionary at L, instead of W. All musicians are alike to her.

OUR PATRIOTIC SONGS.

ARE they worthy of our patriotism and our composers? Should not our national songs be distinctively American, born of keen excitement in days of national peril and conveying in themselves quite independently of any associations a spirit of enthusiasm and spontaneity which may fire in some degree the soul of the listener as it fired the soul of the composer. Intense earnestness and sincere patriotism are fundamentally necessary for the production of good patriotic national songs. But these are not sufficient. There must be in addition convincing evidence on the composer's part of fine musical feeling, correct musical training and full appreciation of the harmony which should prevail between music and words. How far do our so-called national songs fulfill these absolutely necessary requirements.

Such questions come naturally to mind upon hearing the outbursts of enthusiasm at theatres and concerts when the national airs are played or sang. There must be some expression from the people of the momentary—it is in all probability but momentary—excitement roused by wars and rumors of wars. No doubt can arise of the undercurrent of patriotic feeling and the desire to express it in musical form. But how far is the expression American and characteristics?

Nearly all of our national music is of lively foreign extraction or is adapted from religious tunes. "Yankee Doodle" was first sung in this country by the British army, who derided the "rag, tag and bobtail" appearance of the Americans in twelve amusing, descriptive verses. But, as every American knows, or ought to know, the tables were turned by the Yankees in about a year from the battle of Ticonderoga, when the tune was first sung, and "Yankee Doodle" remained in the possession of America, and has remained there ever since. Yet it is only a prisoner of war.

A "national" air that may be traced back to the Norman conquest that appeared as a vintage song in the south of France and was sung later by the cavaliers in derision of Cromwell as he rode into

Oxford on a scrubby horse! It is a lively and well-made tune, according to popular models, but is a frivolous makeshift when called upon to do duty as an expression of patriotism.

"America," it is scarcely necessary to remind our readers, is, according to certain authorities, a British tune of remote German origin; according to others, it was written in the first half of the eighteenth century by Henry Carey to words by Ben Jonson. Richard Clark, an English composer of Carey's day, who first supported Carey's claim, at length became puzzled, and devoted eight years' research toward settling the question. He asserts that Jonson composed the original words. Yet Carey's son proved conclusively that his father wrote both music and words. Without further pros and cons, THE MUSICAL COURIER will only recall the fact that the words we now sing are American, written by Samuel Smith, D. D., a Massachusetts clergyman.

The "Star Spangled Banner" springs from an old English drinking song. It was at one time a favorite song of Braham, the English tenor, Anacreontic words being adapted to it. Later the Free Masons adopted the tune and sang it to words that might incline the charitable to aid the Masons' orphan asylum. How Francis Scott Key was inspired to write patriotic words to the tune on the morning of the day when Fort Henry was attacked forms a well-known page of history. A final verse was written by Dr. O. W. Holmes in 1881. The air itself, however, is not equal to the words, for it lacks the fervor and dignity which should attach to a song in honor of our flag.

"Columbia, the Gem of the Ocean," is a mere adaptation of "Britannia, the Pride of the Ocean," a fact that seems to have been overlooked by a recent writer, who attributes it vaguely to some inspiration due to an important naval action.

Of the inspiring war-songs which have become a part of our musical history some, it is true, are of high merit—"Marching Through Georgia," "Tramp, Tramp" and "Dixie," for example—and they have national characteristics, but they are songs of a certain period, not national songs applying to all periods and appropriate for any time of need. The tune of "Maryland, My Maryland," we may recall, is that of the old German Burschenlied, "O Tannenbaum, O Tannebaum," but the words were written by Randall, of Baltimore. "Dixie" was an original song composed by Dan D. Emmett, and was set to an old Northern negro air; it is, therefore, distinctly American.

That magnificent outburst of poetic eloquence, the "Battle Hymn of the Republic," is without doubt the finest expression of patriotism that appeared during the war; but the tune of "John Brown," to which it is sung, was so long associated with commonplace words that most people instinctively sing them instead of the suitable words of Mrs. Howe. If these words were learned by every scholar in the public schools the next generation might benefit exceedingly, in having a really noble medium for patriotic expression.

The "John Brown" melody was discovered in a colored church in Charleston, S. C., and the words were fitted to it by Charles S. Hall. Mr. Brownell rewrote the original words, so that they might have some lucid meaning and rhythm, but even these words are seldom sung, owing to the perversity of human nature, which so often chooses the bad, with which it is familiar, instead of the good, with which it ought to be familiar.

After this glance backward the truth becomes patent that, excepting "Hail Columbia!" we have no suitable national anthem. This appears to be purely American in tune and words. The march tune was composed for General Washington's first inauguration, and was played for the first time in the City Hall, New York, during the ceremonies there. The composer's name was Fayles, according to Mr. Custis, the adopted son of Washington, who

speaks of the composer as a German, the leader of an orchestra in the old John street theatre in New York. Professor Phyla, of Philadelphia, attributed the march to his father, and it is probable that Phyla and Fayles are identical. The author of the words was Joseph Hopkinson, of Philadelphia.

But "Hail Columbia!" is not musically worthy of its name as our national anthem, and when we hear the dignified harmonies of the national Russian, German, Austrian and French anthems we are fain to call out indignantly to our American composers and ask the reasons why we are thus neglected when a nation waits for new, distinctive and inspiring expression of its patriotism.

LESSONS FOR ORGANISTS.

AN article, "Organs and Organ Playing," written by Alexandre Guilmant and published in the *Forum* for March, contains not only information of interest concerning modern French and Italian organs and organists and the history of organ music generally, but it also gives concisely Guilmant's own views on organ playing. It is an article that deserves the consideration of organists.

Some of Guilmant's more important opinions in regard to the subject have been already presented to our readers through articles and criticisms, especially in the issue of December 22, 1897. This number and the *Forum* article should be preserved by all who desire correct record of the great French organist's views. From these records even one who has not heard him may gain inferentially some idea of the lessons he has been teaching. They are, as we understand them, simplicity of style, sincerity of interpretation and legitimate use of the organ. His remarkable simplicity seems due to his having reached the climax of knowledge, both as to technical and constructive skill.

He is master of every resource of his art that can aid him in creating or interpreting. Such knowledge invariably results in simplicity of style whether the knowledge be that of science, theology or art. This simplicity does not by any means interfere with a beautiful use of color and ornament; does not interfere with the interweaving of subordinate embroidery about the firm fundamental lines which must form the basis of all great work. This simplicity produces upon the listener the impression of clearness. It enables the listener to remain in a state of calm satisfaction during Guilmant's remarkable expositions of the Bach fugues and of his own fugues and fugal improvisations; and even when roused to a state of strong excitement or an his playing of a brilliant sonata movement or an organ fantasia by Franck or Widor or Saint-Saëns, the listener is not roused to a mere sensuous intensity of feeling—which, indeed, but marks the animal stage of musical pleasure—but is fully conscious that wherever his emotion may carry him the ground is solid beneath his feet.

Half the program of Guilmant's farewell recital this week was devoted to Bach. Never has there been a more stupendous exhibition of power and simplicity. The crowds who thronged even the aisles and doorways, who listened breathlessly, movelessly, felt apparently that they could now understand why Bach towers like a rock of ages out of the conflicting waves of musical theories. Guilmant says of him in the *Forum* article:

"Organ music reached its climax with Bach: it may, perhaps, be said that all music did. At any rate, one thing is certain: viz., if there has been any progress in music since the day of Bach, it has been due to him. Bach's music is polyphonic; and polyphony is true music. To its foundation upon this school is due the fact that there has been no decadence in music in Germany. * * *

"My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music, excepting

Bach's, were to be destroyed, music would still be preserved. People who think of Bach as a composer of fugues, and imagine that because he wrote fugues and pieces belonging to that style of music, he was merely a dry, learned, musical arithmetician, are to be pitied. Bach's genius was most flexible; and many of his works indicate that, if he had been disposed to become a dramatic composer, he might have done so successfully.

"His 'Passion' music, for instance, is full of emotion. The expression in such recitatives as that describing the rending of the veil of the temple is marvelous. At the same time, the music is extremely realistic. In fact, throughout the 'Passion' music, recitative and chorus follow the action closely and give exact expression to the emotions suggested by the text. * * *

"But I find the heart of Bach in the chorales which he wrote for the organ. These combine in a wonderful degree exact musical science with the deepest feeling and are grand objects of study."

Rhythmic steadiness is one of the greatest features of M. Guilmant's playing. He is opposed to formlessness in organ music and organ playing. He produces in all tones, however long sustained, an effect of absolute rhythmic accuracy, and this is accomplished by a certain peculiarity in technic and a wonderful ear for following rapid vibrations.

His words have been very definite in all his writings and in his conversations as to treating the organ as an orchestra. He never plays orchestral works, and refuses even the most flattering offers to transcribe any composition not written in strict organ style. He emphatically asserts his position in these words:

"Organ playing may be divided generally into two schools. In one, the organ is treated as an orchestra, the production of orchestral effects being sought; while the other holds that the organ has so noble a tone quality, and so many resources of its own, that it need not servilely imitate the orchestra. I belong to the latter school. Berlioz said: 'The organ is Pope; the orchestra, Emperor.' In other words, each is supreme in its way."

The attentions bestowed upon M. Guilmant wherever he has appeared in this country are worthy tributes to him and to the principles he represents. His words, thoughts and deeds are manifestly in harmony, and they stand for simplicity, purity and nobility in art and life—in a word, for all that is unchanging in a world of change.

THE PIANISTS OF THIS SEASON.

IT is too early to write of the musical season of 1897-8, too early by two months, but a glance at the pianistic roster of the season would not be amiss. The enormous popular and artistic success of Josef Hofmann has been the most striking feature of a very active period of concert giving. The young man, so modest, so free from pose and affectations, has caught the fickle fancy of the American public, and his recitals are now the craze. One feels assured that neither flattery nor greed for money will divert this latest piano genius from his high artistic ideals. He is so fresh, so winning and so sympathetic that his personality is an entire contrast from the languid, cynical and overpuffed pianists of the Paderewski type.

We said last week Hofmann derived from Clementi-Liszt-Rubinstein, meaning that he belonged to the virile side of the mansion of piano playing, as contra-distinguished from the school of pure virtuosity, Hummel, Henselt, Thalberg, and, on certain sides, Chopin. This school developed the ornamental at the expense of the useful; i. e., the human and dramatic. Such piano playing as Liszt's and Rubinstein's—big, broad, vital, healthy, dramatic and varied—was a revelation after the superficial elegancies of Hummel, Moschles, Cramer, Field, Thalberg and Herz. Karl Tausig cannot be classed with any of these names,

for he was the quintessence of them all. He was a poet, a psychologist; had the fingers of steel, the fire, brilliancy and endurance of Liszt and was a far finer technician than Rubinstein. Indeed, it may be confessed that Josef Hofmann possesses a surer technic than Rubinstein ever did. But his style is Rubinstein's, his attack is Rubinstein's, and if we owned to the slightest belief in transmigration of soul, we should pronounce the young Hofmann the artistic lineal descendant of Anton Rubinstein.

Both Eugen d'Albert and Moriz Rosenthal may be classed with the virile school of piano playing, of which Josef Hofmann is the latest exponent. It is a group that concerns itself with the orchestral development of piano tone, strives to make it more eloquent in cantilena and more vocal and human in its tonal coloring. Formerly the chief concern of the pianist was the production of a pretty, tinkling touch, the neat execution of involved figuration and the smooth performance of scales. Scales and arpeggi ruled supreme, although the Beethoven sonatas were written. Schumann, with his broader style and more solid technic, did much to bring in the new piano playing, just as the pianist of the next generation will be profoundly influenced by the Brahms piano music. Even Chopin clung to the Hummel technic, but discarded it in his greater compositions, such as the "Fantasia," the three polonaises in F sharp minor, A flat major and the Fantasy-Polonaise. Some of the studies, too, are in the most dramatic vein.

Rubinstein, with his powerful hand, trumpet tone and almost unsurpassable variety of touches, gave us at last the approximation of the orchestra on the keyboard. And this manner has Hofmann inherited. Naturally it makes his playing more at home in compositions requiring passionate and intense treatment than in the more tender and intimate music of the salon. Yet at his recitals he proved his versatility by the performance of such genre pieces as the "Spinnerlied" of Mendelssohn, two of the Chopin songs transcribed by Liszt and also the Liszt-Schubert transcriptions. In one Chant-Polonaise he fairly outdid Paderewski in lusciousness of color, and, above all, must he be commended for his treatment of cantabile. We have not noted in a single instance any disposition to overdo the rubato or a trace of sentimentalism and critical authority, notwithstanding we have noticed that young pianists are usually sentimental, and turn Chopin's nocturnes into tearful tunes.

Hofmann is healthy, Hofmann is great, Hofmann is the young lion of the piano.

Another visitor from over the seas is Raoul Pugno, the Parisian pianist. United to an extreme delicacy of touch and refinement of execution there is deep feeling, great musicianship and plenty of dash and boldness. He plays the Grieg Concerto in almost a perfect way, and his reading of the Saint-Saëns Fourth and Fifth Concertos is remarkable for clarity and a certain high-bred distinction. Pugno is also a finely organized chamber music pianist.

Rafael Joseffy has appeared several times this season, having been heard in the Schumann, the Chopin-Tausig, the Liszt A major and the Tchaikowsky B flat minor concertos. His play is as fascinating as ever, his technic still peerless, and on the interpretative side he gains continually in depth of emotion and intellectuality. We had hoped to hear him play Brahms' noble concerto in D minor, the first, but that hope must be deferred until next season. Franz Rummel is another welcome visitor. His concerts at Chickering Hall have been most successful, and he has introduced one welcome novelty, the Stenhammer Concerto in B flat minor. His playing in recital has been characterized by old-time analysis, versatility and finish. His programs are admirable in their catholicity.

From the West came William Sherwood, one of the greatest of American pianists, and Fannie

Bloomfield-Zeisler, electric and daring. Constantin Sternberg gave a recital in Brooklyn last week, displaying his well-balanced, musicianly style and complete control of many styles. Richard Hoffman played at Chickering Hall, revealing a solid, classical training, and Siloti, the Russian, made a deep impression by his performance of Tchaikowsky's First Concerto in G.

In Leopold Godowsky one finds a plenitude of gifts—pianistic, intellectual and purely musical. His recitals this season have been distinguished for their eclectic programs, absolute sincerity and almost phenomenal virtuosity. Godowsky's style is all his own, even his technical methods are stamped with originality. Best of all is his absolute abandonment to the mood of the composer he plays, and and absolute mastery of the meanings of the music. We hope soon to hear Mr. Godowsky with orchestra in this city.

Among the other pianists who have appeared during the season are Paolo Gallico, Florence Terrel, Jessie Shay, Cornelia Dyas, Ethelbert Nevin, Albert Lockwood, Arthur Whiting, Howard Pearce, August Spanuth and Xaver Scharwenka. Mr. Scharwenka has for several seasons allowed his composition and pupils to usurp his time, but this year he is like the old Scharwenka, playing with consummate brilliancy and solidity.

Last, but by no means least, is Richard Burmeister, the composer-pianist, whose poetical playing, deep insight and skill in arrangement of Chopin and Liszt are well known to the readers of THE MUSICAL COURIER. Burmeister has this season played only the F minor Concerto of Chopin, and under indifferent circumstances. His recital of yesterday was one of the events of the season. So far 1897-8 has proved a propitious time for pianists.

PROFESSIONAL SUICIDE.

THE members of the musical profession who, in order to make a living and make a career, must charge for their services continue to sing and to play free of charge at many public and private affairs. This course, as frequently pointed out in these columns, leads inevitably to professional suicide. The public will not pay to hear musicians who sing and who play for the public for no pay. Should Mr. Wanamaker, at irregular periods or when called upon by friends or influential people, give away his merchandise, the public would not enter his warehouse to purchase goods, but would patiently await the time for the next charitable distribution, and the value of his stock would fall and the end would be bankruptcy. The comparison is apt, for musicians sell their services, as they receive a money remuneration; they are in that respect like Wanamaker, and like the *Herald* or *London Times* or THE MUSICAL COURIER, which sell their advertising spaces.

Melba will not sing unless paid; Jean de Reszké, very properly, will not sing unless paid; Eugene d'Albert, very correctly, will not play unless paid; but our charitable, good-natured, soft-hearted American musicians, who receive ridiculously small salaries, when they receive any at all, will sing and play for no money, or even less, and they also pay their own expenses and appear to be happy when they are doing so, because they unctuously believe that they are extending their renown. As a fact they are destroying their own value as commercial commodities, while, reversely, the foreigners as increasing theirs, because they peremptorily refuse to do anything of the sort for nothing.

There is one way to cure this. This paper should refuse to criticise performers who are on the charity list, and whenever a player or singer gives his or her services free of charge the paper should state: "As Mr. A. and Mrs. B. sang and played gratis, this paper refuses to pay any attention to their performances."

The moral phase of this method of free services

should also be adverted to. On many occasions a singer or player could secure payment when suddenly the charity artist arrives and offers his or her work free "just to get the notices," they say. By what right does one musician interfere with the income, no matter how small it may be, of other musicians?

Besides this, the public, becoming accustomed to free performances by American musicians, will soon learn to consider it a rule never to pay when American musicians sing or play. Mr. Seidl at times conducts for nothing. No one has a right to ask him to do this. Would a lawyer's services or an architect's services be demanded without remuneration? Can a newspaper secure the services of music critics free of charge? Will pressmen work for nothing? Can offices be rented without payment of rent? But American musicians will sing and play for nothing "just to get notices, you know, and extend their reputations." Where are the notices? What value have they when it is known that the critic feels kindly disposed, because it is also known that the artist did not charge for his labor? Is there anything more ludicrous, falsely conceived and ruinous in result than the conduct of our musicians in giving for nothing what is to be their only source of income—their musical service. But it is suicidal, and this season proves it, for our native musicians have had no income worth mention.

Inez Grenelli.

The well-known soprano, Inez Grenelli, sang the two services in St. Ignatius' Church last Sunday.

Women's String Orchestra in Washington.

According to Washington papers the Women's String Orchestra, under Carl V. Lachmund's direction, scored a decided success at the New National Theatre, March 8. The concert, for the Maine fund, was arranged by women prominent in political and society circles in the capital. President and Mrs. McKinley, Vice-President and Mrs. Hobart and members of the Cabinet occupied a box near the stage and all seemed delighted with the playing of the orchestra. At the close Secretary and Mrs. Long called in the green room to express the compliments and pleasure of the President and Mrs. McKinley to the conductor and the soloists, Frl. Gaertner, 'cellist; Miss Branth, violinist, and Miss Neidhardt, violist.

The *Washington Times*, March 9, says:

It scarcely seems possible that any entertainment ever before given in Washington could show such a brilliant assemblage of distinguished people. Almost every prominent official in Washington was present with his family; the army and navy were largely in evidence, together with many representatives from the various embassies and legations. Musically speaking, the performance was one of the most varied and pleasing heard here in some time. Carl V. Lachmund, the director, has his orchestra under perfect control and the numbers were as graceful and finished in their nature as would have been possible with an organization of far greater reputation. Miss Branth, a violin virtuoso of considerable merit, and Fraulein Gaertner had solo parts, and sustained their places to excellent advantage. "L'Abeille," played by sixteen solo violins, was enthusiastically encored, the blending and technic of ensemble being noteworthy.

The *Washington Post*, March 9:

The audience which crowded the National Theatre at the women's concert was in every way the most notable body ever assembled in a Washington theatre. The President and Mrs. McKinley occupied seats in the box of the Secretary of the Navy and Mrs. Long, while in the immense audience were the Secretary of State and Mrs. Sherman, the Postmaster-General and Mrs. Gary, the family of the Secretary of War, Mrs. Gage, the Attorney-General and Mrs. Griggs, Assistant Secretary of the Navy Roosevelt, Senator Hale and Representative Boutelle, chairman of the Naval Affairs Committees of the Senate and the House, with almost the entire body of Washington society and thousands of sympathetic residents of the capital.

Among the patronesses were Mrs. Alger, Mrs. Bliss, Mrs. Hanna, Mrs. Miles, Mrs. U. S. Grant, Mrs. Fuller, Mrs. Crowninshield, Mrs. Sheridan, Mrs. N. S. Lincoln, Mrs. Tyler, Mrs. Logan, Mrs. Sheridan, Mrs. Elkins and Mrs. Sartoris.

Twenty officers of the army, navy and marine corps, each in full uniform, acted as ushers, while prominent young women of the army and navy families sold programs and small flags, which were waved vigorously by the eager purchasers during the singing of "The Star Spangled Banner."

The program, which consisted of eleven numbers, was opened by the love scene from Krug's "Liebesnovelle," by the string orchestra and harp. Schubert's Serenade was artistically executed by Miss Neidhardt on the viola, with violin obligato, harp and orchestra. The orchestra went to Washington and returned in a special car.



THE many friends and admirers of Henry E. Krehbiel will be sorry to hear of the severe loss he sustained by the recent death of his mother. The late Mrs. Krehbiel was a woman of all the virtues and a tender, solicitous mother until the day of her decease. She died at Dayton, Ohio, Sunday of last week and at the house of her youngest son.

* * *

A jolly crew sat in the Arena last Saturday night. The week was over, Sunday, with its refreshing pieties, was at hand and the brand was very mellow, so the stories followed with agreeable persistency. Everything from Cain to Kipling was discussed, and I told, with effect, my old tale of Calvé's infatuation for Henri Cain, the painter-librettist, and her pique when she read the headline, "Calvé raising Cain." Then one related a delightful experience in Venice. Beguiled by the moonlight, the soft and lapping splendors of the Adriatic, the young man confessed to his sweetheart—his hunger. The lady, a well-known American, discovered also that she was starving. A gondola was called, and hopping lightly into it the lucky dog—he is very handsome, so takes no pains with women—set out on a cruise for a club sandwich.

* * *

The gay brigand with the bad breath, who propelled the boat, took the cavalier to a café, where a formidable order for sandwiches was given. Laden down with good things and the better for several drinks, our friend signaled a gondola and placidly floated down the Grand Canal, his heart full of singing hopes, his face full of thirst.

* * *

Then an awful thing occurred. As the idea struck into his consciousness the young man grew frantic. He knew French very well and Italian enough to make himself understood. He beseeched the gondolier to remember, but Willy of the Waves remembered nothing or else dreamed of his own sweet Marie Spaghetti at home. As they gallantly breasted the foam—I hope this has the right Hopkinson Smith color—the ignoble fact could not be denied—he had forgotten the address of his palazzo, and vainly strove to wrestle with a cloudy memory. After wandering about on liquid misery the magnificent solution of the problem presented itself. The boat "slowed down," and as every palazzo was passed, Romeo called out in desperate accents to his Juliet:

"Sadie, ho Sadie! I say, Sadie!" The night rang with the fervid appeal, and the Bridge of Sighs never held such an unhappy man as the one in the gondola. Then, when all hope had been abandoned and moral suicide had threatened itself in the shape of a temptation to devour the sandwiches himself, a curtain parted, and into the sweet moonlight stepped Sadie, and cooingly answered the call. Hurrah for love, hurrah for life! The young man hurriedly demanded a rope ladder of the gondolier, but had instead to pay the fare. Then, club sandwiches and bliss!

Don't ask who Sadie is. You have already guessed.

* * *

There has been a slight breeze up at the Arion Club on Fifty-ninth street. The conductor, Herr

Lorenz, planned a big concert, and, as Naham Franko had given satisfaction before as concert-master, he was asked to again preside at the head of the violins, and also to contribute several solos. The matter was arranged, so the violinist was surprised to receive a letter from Lorenz asking him to call, as there were several important changes to be made in the program. When he saw the conductor he was told that owing to some objection on the part of the committee, his name was barred.

This angered Franko, who is one of the best of our local violinists, and after some hesitation Herr Lorenz admitted that the opposition may have come from a certain quarter.

"You mean my brother-in-law, Mr. Ruppert," said the musician, but this fact was not conceded.

"There goes the Government making an appropriation of fifty millions and yet New York can't raise one million for a permanent orchestra!"

This patriotic remark was actually made by a woman in front of the Hoffman House yesterday afternoon, and yet they say musical persons think only of art for art!

Several years ago Jim Creelman, the newspaper correspondent, was chatting with some Spanish officers in Havana. War talk was indulged in, and the Spaniards were not very complimentary in their references to America and American courage.

"Why, with twenty men we could land at Key West and march to your Washington and lay it in ruins," cried one brave gentleman in uniform. Creelman laughed and irritated the others, who asked him if he didn't believe in Spanish prowess?

"I was not laughing at your bravery, but was wondering how long your troops would get about Washington before the police would run them in," said Mr. Creelman. The point of his remark was not appreciated.

I saw Kate Rolla recently in Carnegie Hall, and was almost tempted to advise her to seek redress in the courts, because of the infringement upon the Rolla copyright. When a woman manages to wear her hair, gown herself and give an individual twist to all, as does Madame Rolla, an imitation should be sternly suppressed. There is a lady in this town who is Kate Rolla to many persons, yet it is someone else. She affects the Rolla pompadour, she is even impertinent enough to weigh about as much as the amiable singer. There are days when I am deceived; when the stranger's eyes wear the open, infantile, frank and confiding Rolla gaze. This will never do. There is only one Kate Rolla, and her unique personality must not be tampered with by imitators. Law is her nearest way to stop the other one, whom I have christened, for the sake of contra-distinction, "Rolling Mill Kate."

Carolus Duran, the French portrait painter, will make more of a stir when he reaches here than has Boldini. He, too, is a good liver, but he does not go the pace nowadays, whereas Boldini could not see enough of gay Gotham. Duran is noted for his posing, his lace cuffs, his collar worn low and his velvet coat and the airs of a grand seigneur. He belongs to a type of aristocratic bohemians rapidly becoming extinct in Paris. He paints very well, but in a style no longer the rage. He has not the realistic power of Lorn, but his touch is elegant, his manner suave and his glance piercing. When I knew Duran he was swarthy, wore his hair in profusion and a beard of Moorish cut. Decidedly destined to cause chatter in the fashionable set is Carolus Duran.

A woman asked Max Hirsch at the box office of the Metropolitan if the boy wonder, Hofmann, did his trapeze act with or without a net.

"Without, and in evening dress," said the Rabbi.

The woman then bought two seats for the Thomas concert.

After all, we don't know how to get up an exciting concert in New York. A friend of mine, fresh from Australia, told me how they do things at Sydney. Imagine a chorus and orchestra of three hundred, and a descriptive cantata entitled "Australia." Imagine, if you please, music that imitates the howl of the dingo, the scream of the cockatoo, the kookaburra's laugh, the hop of the kangaroo and the introduction of a native corroboree! In the middle of this exciting and sacred music, Sam Poole, the comedian, disguised as a native, gives an eccentric dance. They like their music mixed at the antipodes.

This is funny. You know, at the swell Seidl concerts given by Manager Loewenstein in the Astoria, evening dress is de rigueur. There is an occasional frock coat to be seen, and in every concert a woman with an unbecoming bonnet or hat may be spied; but, as a rule, the men and women who listen to the music of the Seidl Impermanent Orchestra are arrayed as the lilies of the field.

Of course, the music critics of the daily papers own evening dress and, as a rule, don it. There are exceptions and high spirited ones. Henry T. Finck, of the *Evening Post*, is a man who, years ago, espoused the cause of Wagner. He has stuck through thick and thin to the master, and hates Brahms as the devil is supposed to hate holy water. But Mr. Finck is an independent person, and Mr. Finck is not to be coerced by mere conventionality. He walked into the Astoria several weeks ago in a cutaway coat and derby hat, and naturally the usher stopped him. "No one is permitted to come in without a dress suit," said the young man, with a true Fourteenth street accent.

Mr. Finck, who is a spunky gentleman, protested. He could go where he pleased; besides he was Mr. Finck. That settled it. The usher had two slight, quick convulsions and Mr. Finck took his seat. It is said that Carl Loewenstein, on learning of the stirring incident, called the usher to one of the smaller ballrooms—bars in plain English—and gave him a large section of his mind.

The best part of the joke is Anton Seidl's remark when he was told of the affair.

"If I have to wear these things," he said, grimly, pointing to his white waistcoat and swallow tail, "why shouldn't Herr Finck?"

Yet somehow or other I sympathize with Mr. Finck.

The many friends of that wonderful tenor and host, Herman Greitner, will be rejoiced to learn that he is once more on earth. After eight months of bed-ridden misery, caused by a fall from a bicycle, Herr Greitner—who is as well known on the East Side as Chauncey Depew on the West—is able to face with smiling technic his usual hundred Pilseners a day. It is rumored that August Luchow, of Fourteenth street, has grown jealous of Herr Greitner's reputation, and has—as I know—bought a horse. On this horse the handsome August reduces his weight and gets up a wonderful thirst.

W. H. Crane was quite a singer in his younger days. Some of us may remember his General Boum. But this must have been before the time he did Snorkey in "Under the Gaslight." He was even a singer in the choir loft, and one night, after church, he went to a friend's house, where he sang with great effect. His friend admired the song and the way it was sung, and said: "You sang that with great expression, Billy." "They didn't think so

down there," said Mr. Crane, moving his head in the direction of the church. "I didn't get a hand."

Yousouf, the Turkish wrestler, attired in all his Oriental and muscular glory, walked up Broadway one day last week, and back of him was little Josef Hofmann, the pianist. The two athletes did not speak as they gazed at each other, but I noticed that the horseless cabs stopped in amazement to inspect the color of Yousouf's roomy pantaloons.

What, oh what, has become of the beautiful Gusel-Kiz? G. K. is the name of the young woman from the Orient who weaves weird patterns in the window of Vantine's, on Broadway. She always attracted big audiences, old gentlemen usually occupying the front row of pavement seats. Small boys flattened noses against the glass and called her blessed, and I have not withstood the temptation of winning a soft glance from her sly, startled, fawn-like eyes—see the poems of Tom Moore for more of this sort of stuff. But Gusel-Kiz hath flown. Where have they taken my bonnie Gusel-Kiz? I suspect the young man who wears his hair like Richard Le Gallienne, and works the typewriter at the Bodley Head on Fifth avenue. I suspect this young Bodley Head of writing verses to Gusel-Kiz—lovely, gurgling name, fancy guzzling kisses—and driving her to solitude. Return to your window, sweet weaver of men's hearts.

The latest name for Polly Plançon is: M. Prance-On. They really mean Pants-On.

It is said that Theodore Thomas and Anton Seidl met last week and had a pleasant conversation. Although the two conductors met once before and on the stage of the Auditorium, it was for a moment only.

C. L. Staats.

C. L. Staats, the well known clarinet virtuoso, has been giving concerts in New Bedford, Fitchburg, Lawrence, Ayr and Lynn. In all of these towns his success has been most flattering.

Musical at Mrs. Seward's.

A very delightful musicale was given on Saturday afternoon, March 5, at the home of Mrs. Geo. F. Seward, in this city. The following artistic program was heard:

Trio, Adagio and Finale.....Sternberg
Mrs. Seward, Maurice Kaufmann, G. Oulton Seward.
Soprano solo, selected.....
Miss Blanche Neelson Armstrong.
'Cello solo, Lieder ohne Worte.....Mendelssohn
Mr. Seward.

Songs—
La Captive.....Lalo
Anathema.....Von Fielitz
Dinja.....Herman
Mrs. Douglass H. Stewart.
Violin solo, D minor Concerto, No. 1.....Bruch
Mr. Kaufmann.

Baritone solos—
Nuit d'Espagne.....Massenet
Komm, wir wandeln zusammen.....Cornelius
Regnar Kidde.
Duo, Selections from Suite (C minor), for violin
and piano.....Herman
Reinhold Herman and Mr. Kaufmann.

The artists are all so well known that it is needless to comment upon them. Maurice Kaufmann, a young violinist of already wide reputation, played the Bruch concerto with remarkable understanding. His technic is unlimited, his intonation perfect, and for brilliancy of tone few can surpass him. Reinhold Herman and Mr. Kaufmann played two movements from Mr. Herman's suite, which was also played at the Manuscript Society concert on March 4. Among those present were:

Mrs. Frederick H. Betts, Mrs. Henry C. Valentine, Mrs. Howard Van Sinderen, Mrs. R. C. Ogden, Mrs. Chas. B. Foote, Mrs. Emil Schenck, the Misses Agnew, Mrs. Crosby Brown, Miss Jennie Dutton, Perry Averill, Anton Hegner, Leon Marx, Mrs. Mary Knight Wood, Mrs. Thomas R. Slicer, Fisher Powers, Miss Hastings, Miss Florence Gale, Frank Courcen, C. Whitney Coombs, Mrs. Frank H. Scott, Mrs. Benjamin Shepherd, Stanley Knight, Mrs. C. H. Knight, Miss Josephine Bates and Mrs. Gustav Schirmer.



BOSTON, Mass., March 18, 1898.

THE program of the eighteenth Symphony concert, given last night in Music Hall was as follows:

Overture, *Calm Sea and Prosperous Voyage*. Mendelssohn
Symphony, *Antar*. Rimsky-Korsakoff
(First time in Boston.)
Fantasia, Francesca da Rimini. Tchaikowsky
Prelude to Die Meistersinger. Wagner
Ichabod! Ichabod!

Fifteen or sixteen years ago I began to burn with curiosity to hear music by Rimsky-Korsakoff. First of all the name exercised a spell.

His name was a terrible name, indeed,
Being Timothy Thady Mulligan;
And whenever he emptied his tumbler of punch,
He'd not rest till he filled it full again.

As the years went by I became acquainted little by little with works of the Neo-Russian school. I heard a symphony by Borodine; I was introduced to the music of Stcherbatscheff; Balakireff was something more than a name, and at last I heard Rimsky-Korsakoff's "Scheherazade" and was in the seventh heaven of delight. His "Russian Easter" pleased me less. Then I thought, shall we ever hear "Antar" and "Sadko"? The first has been played in Bordeaux. Is it possible that Boston does not know it? It was performed in New York some time in the season of '91-'92 under Mr. Van der Stucken's baton. Why should Bostonians burst in ignorance?

"Antar." The name itself haunted me, whether it appeared as Antar, Antara or Antarah. Was he one of the seven that wrote "Al Moallacat," poems that were hung in turn on the door of the Kaabah, poems written by poets that flourished in the period called Al Giaheliat, or the Period of Ignorance? Or should Nabegah be substituted in the place of Antar?

Wild, yea marvelous, are the legends told of Antar. I do not care for Antar, the poet, and I am pleased to learn that the poetry ascribed to him is disputed and dubbed modern. Listen to these extracts:

"Mercy, my lord, is the noblest quality of the noble."

"Bear not malice, O Shibub, for of malice good never came."

An Arabian Tupper!

But this is more like it: "She is blooming as the sun at dawn, with hair black as the midnight shades, with Paradise in her eye, her bosom an enchantment, and a form waving like he tamarisk when the soft wind blows from the hills of Nijid."

* * *

Then the preface on a fly leaf of the orchestral score set me dreaming—for I saw the score long before I heard the music. I give it in Mr. Apthorp's version, and I make no apology for the quotation—Antar is not given every Saturday night.

ANTAR.

Majestic is the aspect of the Syrian Desert, majestic are the ruins of Palmyra, that city built by the Spirits of Darkness; but Antar, the jewel of the desert, braves them, and bears himself proudly amid the remains of the demolished city. Antar has quit the fellowship of men forever, he has sworn everlasting hatred against them for the evil with which they repaid the good he wished them. * * *

Suddenly a lovely and bounding gazelle appears; Antar makes ready to pursue it, but a noise seems to sound through the air, and the light of day is veiled behind a thick shade; a gigantic bird is chasing the gazelle. Antar immediately changes his mind; his lance strikes the monster and it flies away, uttering a piercing scream. The gazelle vanishes also. Antar, left alone in the midst

of the ruins, soon falls asleep, thinking on what has happened.

He sees himself transported into a splendid palace, where a multitude of slaves hasten to wait upon him and charm him with their singing. It is the dwelling of the queen of Palmyra—the fairy Ghul Nazar. The gazelle he had saved from the talons of the Spirit of Darkness was none other than the fairy herself. The grateful Ghul-Nazar promises Antar the three great fruitions of life; and, when he decides to accept the gift, the vision vanishes and he awakes amid the ruins.

II.

The first fruition granted Antar by the Queen of Palmyra—is the delights of revenge.

III.

The second fruition—the delights of power.

IV.

Antar has returned to the ruins of Palmyra. The third fruition granted Antar by the fairy—is the delights of love. Antar beseeches the fairy to take away his life as soon as she perceives the least coldness on his part, and she promises to fulfill his wish.

When, after long and mutual happiness, the fairy sees one fine day that Antar is absent-minded and turns his gaze upon the distant horizon, she forthwith guesses the reason thereof. Then she kisses him passionately. The fire of his passion is communicated to Antar and burns up his heart.

Their lips unite in a last embrace, and Antar dies in the fairy's arms.

* * *

Antar, the jewel of the desert, bearing himself proudly amid the remains of the demolished city!

And that opening sentence: "Majestic is the aspect of the Syrian Desert," &c.

It reminds one of Poe's "The region of which I speak is a dreary region in Libya, by the borders of the River Zaire."

(Who was it, by the way, that objected to Milton's swollen sentences of geographical interest? Was it Landor?)

There are sentences that, as I have written you before, at once suggest mighty music, music which surpasses all music written. The first verse of the fifth chapter of Daniel is a fine example. Schumann's ballad of Belshazzar is commonplace and dreary in comparison.

And I thought of music by this Russian that would enlarge the majesty of the Syrian Desert and Palmyra or soothe for a moment the breasts of the Spirits of Darkness.

But Antar to me was only a printed score.

In Alfred Habets' "Alexandre Borodine" (Paris, 1893), I learned not only that Rimsky-Korsakoff about 1862 left St. Petersburg to visit North America as an officer of the Marine Service of Russia, but I also learned some interesting facts about Antar.

Borodine says: "Whereas, I began with the ancients, Korsakoff began with Glinka, Liszt and Berlioz. Saturated with their ideas, he entered into an unknown sphere."

I have read somewhere—probably in a series of articles on Russian composers, published in the spring of 1886, in *The Theatre*, edited by Deshler Welch—that "Antar" was first given in St. Petersburg in 1868, and that the critics did not like it. It was afterward performed at Magdeburg in June, 1881, at a concert of the Tonkünstler-versammlung. Borodine was there at the time.

In a letter from Magdeburg to César Cui, Borodine wrote as follows:

"Apropos of 'Antar,' Liszt told me that the orchestra at the first rehearsals found several passages hazy, but afterward becoming better acquainted with the work, they had seized the spirit of this masterly orchestration, appreciated its worth, and played with a lively interest. 'You know,' he added, 'that we Germans understand music with difficulty and not immediately. For this reason it is necessary to perform works like "Antar" as well as possible.'"

* * * I was obliged to go to a rehearsal to give to the conductor, Mr. Nikisch, some information concerning the performance of "Antar"—about the cadenza for harp, the manner in which Oriental themes should be played by the wind instruments, &c. * * * The orchestra heard my remarks with most kindly and respectful attention."

Nikisch was half an hour late at this rehearsal. At last he raised his baton. For a long time he remained as petrified in this cataleptic attitude; then he moved the stick brusquely and went ahead."

Nothing more about "Antar." The letter was left unfinished.

And I had not yet heard "Antar."

Last year I was reading in Von Bülow's "Ausgewählte Schriften" a letter written by him from London November 27, 1878, to the *Signale*. In it he speaks of "Rimsky-Korsakoff, of St. Petersburg, whose program symphony in four movements, 'Antar,' a magnificent tone picture, announces a coming tone poet. Perhaps you would like to know what I mean by this phrase? A tone poet is first of all a romantic, who if he develops himself into a genius can also be a classic—Chopin for instance. Among the younger tone poets I reckon Grieg and Hans von Bronsart."

* * *

Last month I read reviews of a performance of "Antar" in Paris at a Lamoureux concert. Mr. Barbadeite said in *Le Menestrel* that the first movement might represent the danse du ventre as well as Palmyra and the gazelle and the bird. He sums up the matter thus: "Poor Antar could not resist so many delights; he dies from them, and harp strains show that he has ascended to some paradise or other, and that the symphony is over." He speaks of "les vagues mélodées" of the composer.

Ernst Thomas, reviewing the same concert for *Le Guide Musical* (Brussels), took a more cheerful view. "The work opens with an admirable picture of the desert, tonally warm and full of color, and of a great intensity of expression. There is perhaps too much affectation in this rude, clamorous savage orchestration that proposes to symbolize Vengeance, and the orchestra is often uselessly employed. The march, which answers the idea of Power, is imposing, majestic and well contrived. In Love the composer has found phrases full of tenderness and grace; too languorous, however, and destitute of force and passion. The symphony, as a whole, is most interesting; and if the composer does not always develop his themes as much as would be desirable, he often charms the hearer by the variety and the originality of his rhythms and by unexpected harmonic progressions."

* * *

Well, last night I heard "Antar." The disappointment was keen. The tone painting of the desert did not seem comparable to that in Goldmark's "Queen of Sheba" or David's "Desert" or the little orchestral sketch by Borodine. The Palmyra might be the town in New York State, quiet and commonplace. The approach of the gazelle and the whole business of the bird are cleverly managed—of course you must be told by the printed word what is about to happen, otherwise you might make a sad mistake in confounding emotions—but there must be something more than cleverness in music. The march seemed more effective than the movement designed to portray vengeance. I am ashamed to say that the love music of the last movement as a whole bored me. Perhaps I was not in the mood. And remember that for three weeks I had listened to orchestral passion as aroused by Walter Damrosch—with both arms.

There is ingenious and daring experimenting in "Antar;" there are instances of exquisite color; there are striking rhythms. I do not find in it much true musical thought or many authoritative statements. I do not find the composer taking the matter so seriously that you are forced to respect him and to think, "I am probably wrong; I must hear this piece again; there must be something in it." I weary of the constant tossing about of a theme; now one instrument has it, and now it is the turn of another; and there is little or no genuine development; hence the feeling of monotony, of endless and futile repetition. Antar is not to be named in the same breath with Scheherazade. The latter is planned and carried out in such a masterly fashion that you are persuaded during the performance that the Oriental scales and harmonic feeling are orthodox, and that our classics are, after all, the unbelievers.

* * *

Mr. Siloti and I were discussing Antar last night after the concert. I broached the subject with diffidence, because he is a good Russian and in sympathy with the ultra-modern school. "No," he said; "Antar is interesting historically; and there are fine things in it; after all it is not music, and it should not be taken from the shelf."

* * *

Think of it! Antar immediately after Mendelssohn's

THE

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smug overture! I wonder whether Mr. Paur really likes the "Calm Sea and Prosperous Voyage." A street car ride from Music Hall to his home in Jamaica Plain is far more exciting, for there are breweries on the way.

When I hear this overture—and I hope that I shall never be obliged to hear it, "Ruy Blas," or the "Dedication of the House," by Beethoven, again—I think of a wheezing steamboat laden with happy Sunday-school children and picnic baskets, leaving the wharf in Atlantic avenue for Hull. "What's that, teacher?" "That's a fort, dear." "Are there any real cannons there?" "I don't know, dear; we'll find out when the Spaniards come."

Tschaikowsky's "Francesca da Rimini" was superbly played. Yet Madonna Francesca, whose mouth, all quivering, was kissed by Polo, is not the feature of this fantasia. Hell's Whirlwind is the subject of Tschaikowsky's story: "Cruellest winds under a dark and gloomy air." Is there anything in the literature of the orchestra so tremendously real as this whirlwind imagined by the Russian after seeing Doré's drawings to the "Inferno?"

To be imprisoned in the viewless winds
And blown with restless violence round about
The pendent world.

And yet I am not sure that such a noisy whirlwind would be the worst of hells. Do you recall Friar Bonaventura's speech to Annabella in John Ford's play:

There is a place—
List, daughter!—in a black and hollow vault,
Where day is never seen; there shines no sun,
But flaming horror of consuming fires,
A lightless sulphur, choked with smoky fogs
Of an infected darkness: in this place
Dwell many thousand thousand sundry sort
Of never-dying deaths. * * *
There stand these wretched things
Who have dreamed out whole years in lawless sheets
And secret incests, cursing one another.

Then there is the speech of Walter to the girl in Alexander Smith's "Life Drama":

A thousand years hence, when we both are damned,
We'll sit like ghosts upon the wailing shore,
And read our lives by the red light of hell.

The season (three weeks) of the Damrosch & Ellis Opera Company closed yesterday afternoon with a performance of Tannhäuser. Nordica was sick the 7th, and "Faust" was substituted for "The Huguenots." Melba was suffering from hoarseness Friday night, and "Carmen," with Seygard, Toronto, Salignac and Campanari, was substituted for "The Barber of Seville," announced for the third time.

These operas were given: "Faust" (2), "Tannhäuser" (2), "The Barber of Seville" (2), "Die Walküre," "La Traviata" (2), "Die Meistersinger," "Siegfried," "Romeo and Juliet," "Lohengrin," "Carmen," "Flying Dutchman," Marie Barna, Gisella Staudigl, Florence Toronto, Ibos, Boudouresque appeared here for the first time in opera.

Mr. Siloti, assisted by Messrs. Kneisel and Schroeder, gave a concert in Steinert Hall yesterday afternoon. The audience crowded the hall. Arensky's trio in D minor (in memory of Davidoff, the cellist) was played in masterly fashion. The work is tuneful, clear, of salon elegance and sentiment. The best movement is the scherzo, which is rhythmically and melodically piquant and fascinating. The trio of this scherzo suggests for a moment the trio of the scherzo in Saint-Saëns' G minor piano concerto. The slow movement, an elegy, is of merely epidermic emotion, and the finale is as perfunctory as are most modern finales in chamber music.

Mr. Siloti gave an astounding performance of Balakireff's "Islamey," and he played with dazzling brilliance and infinite variety of tonal color pieces by Glazounoff, Rachmaninoff, Arensky and Liszt. He also played half a dozen pieces by Chopin. The audience was enthusiastic.

But why does this remarkable man persist in playing Pabst's paraphrase on airs from Tschaikowsky's "Onegin"? The first time surprise at technic made one overlook the piece. The second time the piece seemed cheap. Yesterday the piece was unalterably vulgar.

A letter from a correspondent concerning Liszt's "Danse Macabre" must wait a week, I regret to say.

PHILIP HALE.

Only a Way Station.

A CRITICISM on the conduct of a Pittsburgh audience is herewith reproduced from a paper published on the other side of the river. That paper evidently forgot that Pittsburgh, like Manhattan Beach and Greater New York, is only one of Herbert's way stations and is not prepared for "heavy" music, as Herbert says. People should be considerate for the stations where Band Master Herbert holds forth in his variety of avocations, for it requires great versatility of mind to be able to grasp the musical possibilities of the places where a Brass Band Leader (who conducts symphony orchestras that play excerpts from his comic operas while he plays cello solos with his two hands, conducting with the other) is the educational musical factor. While we reproduce the article from the Monongahela paper, we congratulate the town on the fact that if it has no music of consequence, it is at least ahead of those towns that transform serious music into a farce, as the Pittsburgh people have done it in the engagement of a Brass Band Leader as symphony conductor. It is like engaging a veterinary to cure neurosis.

When the Pittsburgh Exposition first opened its doors to the generous public, and solicited the generous patronage of its country neighbors, the Pittsburgh Leader facetiously remarked: "Moon-eyed yawps from Washington County gazed all day in open-eyed wonder at the big show." It is quite probable that such uncalled-for reflections affected the attendance of Washington County people at the Exposition, for it is not in human nature to permit such rudeness to remain unresented.

We think, however, that after the exhibition of country-fied management given at the recent appearance of Melba at Carnegie Music Hall, and the countrified reviews by certain of the "great city dailies," the epithet "moon-eyed yawps" should be reserved for home consumption.

Think of it. The platform at Carnegie Music Hall was converted into a real stage. It actually had painted wings and a proscenium arch, to say nothing of a curtain—a real drop curtain—a wobbly drop curtain that would persist in moving sideways, and wouldn't drop only when given extra inducements. The big pipe organ was hidden from view by a lot of clapboards artistically put in place, while the keyboard was concealed by a grand piano, and this transformation made the stage look unsatisfactorily small, the large chorus of eight voices, though somewhat hampered, did not "bump elbows to any alarming extent."

And the audience—everyone in full dress (except perhaps a few moon-eyed yawps who went down from Washington County), with not half a dozen bonneted women in the entire audience! Isn't that wonderful? Actually bragging about it because their society people knew enough to go to full opera in proper dress, and the ladies well enough informed to remove their bonnets. Keep it up, Pittsburgh; you might get in sight of Monongahela yet. Librettos were on sale—that was odd, wasn't it?—and generally purchased, but not industriously followed. That was good form, and shows another evidence of Pittsburgh's progress, worthy of mention in the columns of a "great city daily." If they didn't intend to follow the librettos why were they purchased? Money to burn?

When Melba made her first appearance no one knew her. "There was a hurried turning to programs," but everybody being on good behavior no one dared applaud for fear of making a mistake. "She walked on quietly," which may have disguised her somewhat, as she was doubtless expected to enter turning handsprings or wagon wheels. It would have displayed better judgment to have bought those librettos a day earlier and read them at home; then Melba might have been recognized without an introduction.

When Melba sang conventionalities were forgotten, and "painstaking applause" indulged in for ten minutes in an effort to make her furnish them with \$2 worth of music for half the money. That was good form—for Pittsburgh.

The encore fiend is always in evidence around a Pittsburgh theatre, and Melba's appearance locates the villain in "society" circles, for after ten minutes of "painstaking applause," ceasing through weariness, the demonstration was considered to have been "kept within bounds."

We congratulate Pittsburgh, nevertheless. Your intentions are good and your efforts are to be commended. When Melba visited you a year ago you had a red calico curtain that puckered where it was sewed together, and was pulled across the stage by two "supes." The transformation from this puckered curtain to painted wings and proscenium arch, with a real drop curtain, is truly commendable, even though the curtain wobbles and won't always drop, and "moves sideways as well as up and down."

While the tastes and manners of a Pittsburgh audience are primitive, yet it is not said that it squirted tobacco juice on the floor or carved names on the back of seats with penknives. We trust they did not, for such expectation and cacography could only emanate from an audience of yawps, and would be deprecated in an audience in full dress, and not half a dozen bonneted women in the crowd.—Monongahela Republican.

Guilmant's Final Concert.

THE "farewell" organ concert in New York of Alexandre Guilmant was given in the Old First Presbyterian Church, on Fifth avenue, Friday afternoon. This church has been the centre of the Guilmant musical events owing to the maestro's friendship for the organist, William C. Carl, who is not only his pupil, but who upon Guilmant's departure may be looked to for transmission and exposition of Guilmant's theories.

Great as the crowd has been at previous Guilmant recitals it was small compared with the throng at this final concert. It was an assemblage of highest dignity, as became the occasion and the profession. The magnificent program given below was listened to with the closest attention until the last moment. No sign of weariness was apparent, notwithstanding the many Bach numbers. And M. Guilmant himself, example of vitality and intellect which bear no relation to his years, but bespeak eternal youth, seemed as unwearied at the close as at the beginning of the program.

To criticise would be a work of supererogation. The improvisation and the grand chorus dedicated to Mr. Carl formed together a climax in organ playing which it will be long before we hear the like of again. In the editorial columns will be found definite reference to some of Guilmant's characteristics.

Works of Johann Sebastian Bach. 1685-1750.
Prélude et Fugue en mi mineur.

Deux Choraux—

Wir glauben all'an einen Gott, Vater (with double pedal part).

Wachet auf, ruft uns die Stimme.

Toccate et Fugue en Ut majeur.

Deux Choraux—

Herzlich thut mich verlangen.

In dir ist Freude.

Concerto en Ré mineur.....Wilhelm Friedmann Bach

Works of Modern Composers.

Pièce en Fa dièze mineur.....Wesley

Pastorale en Mi majeur, op. 19.....Franck

Première Sonate, op. 25 (1er Morceau).....Salomé

Troisième Rhapsodie.....Saint-Saëns

(Sur les cantiques Bretons.)

Improvisation sur un air de Bach.

Grand Choeur en forme de Marche (MS.).....Guilmant

(Dedicated to William C. Carl.)

NOTE—The annual series of spring-tide recitals will be given by William C. Carl on Saturday afternoons,

April 9, 16, 23 and 30 at 4 o'clock.

A Bendheim Pupil Wins.

The newly selected soprano soloist of Saint Ignaceus P. E. Church is Mrs. Clara Henley-Bussing, a pupil of Max Bendheim, also well-known as the teacher of Misses Zetta Kennedy, soprano, and Alexandra Fransioli, alto.

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Georg Liebling Explains.

THE following letter from Georg Liebling, forwarded to this office after publication in the London MUSICAL COURIER, was crowded out of the last issue. It fully explains the trouble in which he became involved in Europe:

BRITISH OFFICES THE MUSICAL COURIER,
21 PRINCES STREET, CAVENDISH SQUARE,
LONDON, W., February 18, 1898.

The following letter will explain the unfortunate occurrence that happened to Herr Georg Liebling in Berlin, incorrect rumors of which have been circulated, to his detriment, both in England and America. But this letter has put the matter straight here and gained the sympathy of the English public and his critics. I cannot help but think that this matter has done much to harm Herr Liebling. However, since the appearance of this letter, there has been a decided change in the tone of the criticisms of his recitals. In his Schumann recital last Thursday the press united in speaking of him as a pianist in the highest terms.

I reproduce here the letter, signed by him, that has already appeared in the London MUSICAL COURIER:
To the Editor of the London Musical Courier.

SIR: It has come to my knowledge that rumors are in circulation here regarding my behavior toward a Berlin critic not long ago. It is a painful subject to me, but I prefer to tell the whole story myself, rather than allow garbled accounts to be accepted. I give you my word of honor that everything I say in this letter is true.

On the morning of the 22d of January, 1897, the day of my advertised concert in the Berlin Singakademie, I received a journal concerned with literature in which a Max Löwengard had written a scurrilous article against me. It was not a criticism on one of my concerts, but, in my opinion, an insulting personal attack. I must insist on this fact, considering it highly important, this gentleman having never criticised one of my concerts. I was terribly annoyed by it, and got so excited that I was determined to ask for satisfaction on the first opportunity. During the next two evenings, unaccompanied by any friend, I sought him in the Berlin concert halls, which proves I did not act in a cowardly or mean way, but went alone to seek him among his friends.

It was rather difficult for me to find him, not knowing him personally; it is therefore not surprising that I failed. On the Monday night, after looking for him in vain in the Singakademie, I went into the restaurant of the Grosser Kurfürst for refreshment, this restaurant being a much favored resort of the musical world. When I entered I saw there some of the critics whom I knew, and it came into my mind to ask if Mr. Löwengard was present also. The reply was, "Yes, there he sits." I approached him, raising my hat, and accosted him gently, saying, "Are you Mr. Löwengard?" He replied in the affirmative, with a smile that tended to provoke me further. I then said, "My name is Georg Liebling," and as he did not rise from his seat, as the German custom is, I lost my temper altogether and struck him in the face. I remained the next day for twenty-four hours at home awaiting a challenge from him. No one came, and a fortnight later I heard that Mr. Löwengard had preferred to denounce me to the Court of Justice. I was tried and condemned to a fortnight's imprisonment, with the chance of an ultimate appeal to the Emperor. The whole case lasted for several months, and I got into such a state of nervousness that the physicians sent me to the cold-water cure establishment at Tharandt, near Dresden.

Meanwhile Concert Director Herr Herman Wolff, in a most noble and generous manner, persuaded Mr. Löwengard himself to write a short petition to the Emperor on my behalf, and during my absence Mrs. Liebling visited Mr. Löwengard, who wrote the petition with the condition that if it succeeded I should pay £25 (500 marks) for the benefit of a charity. Mr. Löwengard has destined this money for a poor pupil of the Conservatory, where he taught. He told Mrs. Liebling that it was not at all his wish that I should undergo the punishment. He had

become mollified toward me, and even said, "I acknowledge Mr. Liebling to be a very good musician, and I confess I went too far in what I wrote about him." Mrs. Liebling thanked him, and said she would never forget how generously he had acted. With the document in hand Mrs. Liebling went to the greatest artists in Berlin, as well as to the most renowned critics, to seek their signatures, and a list of thirty-six names, headed by Herr Löwengard himself, and terminating with Herr Moskowski—a list as flattering to me as it was graceful on the part of the signatories—was the result of her mission:

Max Löwengard, Prof. Franz Kullak, Hermann Wolff (concert director), Prof. Heinrich Urban (music critic of the Berlin *Vossische Zeitung*), Prof. Ludwig Pietsch (art critic of the same), Prof. E. E. Taubert (music critic of the Berlin *Post*), Benno Horwitz (composer and music critic of the Berlin *Post*), Heinrich Neumann (music critic of the Berlin *Tagblatt*), Oscar Eichberg (music critic of the Berlin *Boersen Courier*), Hermann Genss (music critic of the Berlin *Lokal Anzeiger*), Otto Floersheim (music critic of the New York MUSICAL COURIER), Professor Heinrich Ehrlich (late music critic of the Berlin *Tagblatt*), Prof. Albert Becker (member of the Royal Academy, director of the Royal Domchorus), Prof. Robert Radecke (Court Kapellmeister), Dr. Martin Blummer (vice-president of the Royal Academy of Arts, director of the Singakademie), Prof. Ferdinand Hummel (composer and director of the Royal Schauspielhaus-Musik), Prof. Friedrich Gernsheim (composer), Prof. Heinrich Barth (Royal Court pianist), Dr. Ernst Jedliczka (Imperial Russian professor), Florian Zajic (chamber virtuoso to the Grand Duke of Baden), Prof. Gustav Holländer (director of the Stern Conservatory), Heinrich Gruenfeld (court cellist), Ferruccio B. Busoni, Josef Hofmann, Frau Prof. Amalie Joachim, Frau Prof. Selma Nicklass-Kempner, Frau Dr. Kohut-Manstein, Dr. Philipp Herzberg (Sanitätsrath), Prof. Emil Doepler d. F., S. Landeker (director of the Berlin Philharmonic), Siegfried Ochs (director of the Philharmonic Chorus), Arthur Krausneck (member of the Berlin Theatre), Friedrich Haase (Royal director and honorary member of the Royal Schauspielhaus), Dr. Otto Hermes (member of the Reichstag and Abgeordnetenhaus), Prof. Waldemar Meyer and Moritz Moszkowski (composer and member of the Royal Academy of Arts in Berlin).

In September I was received in a private audience by Dr. von Lucanus, the chief of the "Geheim Civil Kabinet Seiner Majestät des Kaisers," who promised me his personal interest, and I left Berlin on October 1 with my passport in the best order, and with a special permission from the Prussian Ministry of Justice to go wherever I pleased.

On November 24, 1897, our Emperor signed his gracious pardon releasing me from the penalty of imprisonment, but it so chanced that I only received this important document when in Algiers, on December 31, the last day of 1897.

I have repented my momentary act of violence long since, and have suffered much from the consequence of an affair which has lasted altogether a whole year. The matter being virtually settled on the day of Mr. Löwengard's noble action, and with the pardon of our German Emperor, I feel that it is hard that it should be stirred up again. I feel sure that you will agree with me that everyone is apt to make a mistake at least once in his life, and I trust this unfortunate affair may now be allowed to rest.

Your obedient servant,

GEORG LIEBLING.

The Eppinger Conservatory.

The fifth pupils' musicale, which took place at the Eppinger Conservatory on Saturday, March 12, was in every sense a success. Each pupil gave evidence of a solid musical and technical training. The program, a highly interesting one, included numbers by Bach, Weber, S. B. Mills, Paderewski and Grieg.

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Trabadelo's Success.

M. DE TRABADELO is one of the busiest and happiest of professors. He has forty-three pupils this year in his school. Among those interesting to us are the following:

Miss Gertrude Rennyson, of Philadelphia, superb dramatic soprano, with quality, timbre and facility. She has been heard by Mr. Strakosch and other impresarios and it is expected will make her debut this summer.

Miss Gertrude Rennyson, of Philadelphia, superb dramatic soprano, charming personality, dramatic temperament, a typical Manon.

Miss Adelaide Zeld, engaged already by Mr. Strakosch and sent by him to Trabadelo. She has a "Patti" voice.

Miss Pelton, an exceptionally fine contralto from New York. Miss Ethel Fultz, also a superb contralto organ.

Miss Pindar, of Boston, mezzo contralto of much force and breadth.

Miss Caldwell, mezzo of most piquant personality and much character, though very young; is studying Carmen and Mignon. Miss Julia Luby, very pretty soprano voice. Miss Kerteven, of Philadelphia, soprano; Miss Gale, New York, soprano; Mrs. Floyd Smith, whose personality recalls that of Madame Eames, soprano also.

Among the male voices are: Mr. Herbert Kennedy, of Denver, Col., tenor, splendid voice; Mr. Ray Youngman, of New York, robust tenor, with fine compass, singing easily high C; Lyonel Hayes, a tenor so well advanced that he is himself giving lessons. His voice has a very desirable quality and he knows how to use it.

Mr. Preisch has an exceptionally fine bass voice and will make his debut this autumn. He will be a typical Mephisto. There are others which will be referred to later on.

It must be remembered that Miss Maud Davis, now making such a success in America, is one of Trabadelo's pupils. Many of your teachers have been, and Madame Eames and Miss Sibyl Sanderson express themselves as deeply grateful to this professor.

Adele Lewing's Composition.

Adele Lewing played three new piano compositions at the fifty-fourth private meeting of the Manuscript Society, March 5. "Meditation," "Old French Dance" and "Characterstück" were all well received.

Dr. Hanchett.

Dr. Henry G. Hanchett has added to his laurels by his recent analytical recital in New Haven, Conn. He played a program of thirteen pieces, beginning with a Bach Fugue and the "Appassionata Sonata" and ending with the Liszt-Gounod "Faust Waltz." His remarks upon the various pieces served to give added interest to the playing, judging by the close attention of the large audience and the following reports in the newspapers:

Prof. F. A. Fowler should receive a hearty vote of thanks from New Haven music lovers for enabling them to enjoy the charming analytical piano recital given by Dr. Henry G. Hanchett, of New York. Dr. Hanchett is a master of the piano. His program yesterday was splendidly chosen and each number was intelligently analyzed before its interpretation. All the program was exceptionally well played, with almost faultless technic.—New Haven Palladium.

Dr. Hanchett played a long and difficult program and held his audience with the quiet magnetism of his personality, as well as by the skill and taste of his playing. The pianist is an exceedingly interesting virtuoso in spite of his extreme conservatism of interpretation. He has a complete technic, a beautiful quality of tone and is absolutely without mannerisms.—New Haven Register.

Dr. Hanchett has engaged to give during April a new (the third) series of four recitals for the Board of Education of the city of New York. The two series already given this season and reported in these columns have drawn audiences from far and near, in spite of numerous other attractions announced on the same evenings under the same auspices in other places in the city.



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BOSTON IN DETAIL

25 HUNTINGTON AVENUE,
BOSTON, March 14, 1898.

A BOSTON musical wag gave the following witty reply to a fellow musician who suggested giving a concert here in the near future. "Don't! Boston is a musical bee-hive; too many bees, too few listeners."

How true it is, as applied to the majority of concerts. But I recall one instance when the bees swarmed to Steinert Hall and ceased their humming for nearly two full hours. Siloti, the king bee, held them spellbound through a long and varied program, assisted by Franz Kneisel and Alvin Schroeder most ably.

These same bees have also helped to make the Damrosch season a fair success by swarming to the Boston Theatre nightly, bad as were some of the performances. Fancy a director landing his full orchestra squarely on a cord in F sharp while his prima donna is gasping on a sustained F natural. Imagine, if you can, a star cast getting so badly off in a quartet that one by one they each drop out, leaving the poor soprano to bear the brunt of a conflict with the trombone and bass horns. This would make a country audience smile, but as it is quite the fad to accept whatever Herr Damrosch puts before us we sit still and look wise. We are told we can have no more opera this season, and we are inclined to accept gracefully our rather painful and cramped situation as regards the operatic outlook.

One of our brightest teachers, who keeps in touch with the musical world here and abroad, expressed an opinion the other day that quite met with my approval. We were talking of the overcrowded condition of affairs in the profession of singing, and what would be the outlet for the many who are waiting like Micawber. Her solution of the problem is that it will come through the organization in several of the larger cities of permanent opera companies. The public is bored to death with recitals by demi-professionals, and the poor singers are growing tired of hiring halls simply to use for a few friends who have the privilege of hearing them sing at home.

Of course Bostonians and New Yorkers have tried the scheme of giving American opera at reasonable prices and the result has been successful. But we need more of these organizations, that will cling together and work for a higher standard of artistic finish. I am sure it would not be long until we would force visiting grand opera companies to rehearse their chorus and furbish up their costumes or remain away entirely.

Charles R. Adams resumes his former custom of giving an annual concert, and announces a varied and classical program for March 22.

Last year Mr. Adams went abroad for recreation and to hear new operas, and we rather missed the operatic concerts which he has given with much success in past years. Since Emma Eames' debut under Mr. Adams' operatic instruction his concerts have been attended with much interest by critics and managers, on the ever vigilant search for some new star. Many fine voices have been brought forward, and quite a number of his pupils are singing with success in concert, church and opera.

This season he not only gives a program of French, German and English songs and arias, but in April an operatic concert, with entire stage settings, and a full orchestra of symphony players, which will bring forward several brilliant singers who are now ready for public careers.

These are the only concerts that offer such facilities for aspiring operatic pupils in America. I really think should Mr. Adams be prevailed upon to give his pupils a New York introduction that they would meet with

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gratifying success. The program for the first concert is as follows:

In Questa Tomba.....Beethoven
Air Tzigane.....Durand
Miss Emma Howes.
Good Night, Little Stars.....Noel Johnson
Serenade.....Bereney
Lullaby (violin obligato).....
Miss Mabel Monaghan.
Cujus Animam.....Rossini
H. M. Murdough.
Wiegenlied.....
Nachtlied.....Franck
Vöglein, wohin so schnell.....
Miss Gertrude Gardiner.
Gavotte, Mignon.....Thomas
Miss Gertrude L. Nickerson.
Ave Maria, with violin, organ and piano.....Mascheroni
Misses Bookwalter, Dow, Houghton and Mullen.
Verse, Verse.....Ridaun
Fleur du Vallon.....Godard
A Toi.....Bemberg
Miss Bertha Filkins.
Scena and aria, Gia l'ira m'abbandona, from
Il Profeta.....Meyerbeer
Miss Gertrude Plank.
Aria, Ou va la Jeune Indoue, from Lakmé.....Delibes
Miss Frances Wellington.
Aria, Vision Fugitive.....Massenet
Charles H. Bennett.
Im wunderschönen Monat Mai.....Reichel
Après un Rêve.....Gabriel Faure
Vogel im Walde.....Tanner
Miss Adelaide Schirmer.
Aria and duet, Dich, theure Halle, from Tannhäuser,
Wagner
Miss Marcia Craft, James Allison, Jr.
Aria from Il Rè Pastore (violin obligato).....Mozart
Gavotte, from opera Manon.....Massenet
Miss Bessie Driver.
Aria, Pleurez, mes Yeux, from opera Le Cid.....Massenet
Miss Harriet Whittier.
Pogner's Address, from the Meistersinger.....Wagner
U. S. Kerr.
My Redeemer and My Lord.....Buck
Miss Effie Stevens.
Female chorus and soprano solo.....Charles H. Bennett
(First performance. MS.)
Miss Marcia Craft and
Misses Bookwalter, Adams, Blake, Beyerstedt, Chamblin,
Eustis, Filkins, Howes, Houghton, Macdonald,
Rockhold, Ripley, Schofield, Thompson,
Wentworth.
Assisted by Susan Gertrude O'Connor, violinist; Maud
E. Noyes, Mary L. Shaw, Charles H. Bennett and John
C. Manning, accompanists.

Miss Bessie Driver, one of Boston's new sopranos, was invited to give a song recital at the Peabody Institute, in Baltimore, last week, and so marked was her success that she received a return engagement. A letter from the critic Asger Hamnerik, of that city, expresses unbounded praise for her fine tone production and artistic singing, and predicts great things for Miss Driver's future musical career.

Mrs. S. B. Field, the accompanist par excellence of Boston, has arranged the programs for Mrs. Oliver Ditson's March musicales, and it is needless to remark that they are a great artistic success. At the first she had the assistance of Miss Agot Lund, the Norwegian contralto, and J. F. Ricketson, tenor.

The second program, on last Thursday, was given by Miss Alice Robbins Cole, Mr. Turpin and Carl Buonamici. Next Thursday Miss Marion Titus, the soprano, will be the stellar attraction.

The Thursday Morning Musical Club, which is one of the most popular of fashionable organizations, met last week at Mrs. De Forrest Danielson's, on Commonwealth avenue. Members of the club gave a very interesting program, assisted by Mrs. S. Harry Hooper, Mrs. Homer Sawyer, Frank Jackson and Mr. Turpin, a baritone, who has recently come to Boston from Dayton, Ohio, and has been quite a social success. I understand he has studied

with celebrated teachers abroad and will shortly return to Europe to fill salon engagements.

Mrs. William Apthorp's Sunday evenings at home continue to be the ultra-select musical fuctions of Boston artistic society. Last Sunday evening Madame Melba was the guest of honor.

Messrs. H. B. Stevens & Co., of Boston, have just published a new and brilliant Easter anthem by Homer A. Norris, entitled "As it Began to Dawn." The composition is one of the best efforts of this talented young composer and is dedicated to his friend, James E. Bagley, the organist and choirmaster of Grace Church, in this city.

Charles H. Bennett has recently written a chorus for female voices, with soprano solo, which will be brought out by Charles R. Adams at his coming recital.

Mr. Bennett has rather surprised his professional friends by coming to the front as a composer, and much interest is manifested in his work. We have always delighted in his very excellent baritone voice and looked to the future to bring him much success; but a composer is quite a different story in these days of such dearth of good chorus compositions, and he will be warmly welcomed if all reports be true of this new work.

The parlors of Mrs. L. P. Morrill at the Oxford were the scene of quite an interesting musical on Wednesday afternoon. Friends of the pupils and many invited guests thronged the apartment to hear an excellent program by Mrs. Morrill's advanced pupils.

Miss Franc Reese, of Chicago, who is, by the way, a very beautiful girl, was greatly admired for her exquisite quality of voice. In the singing of Mrs. H. M. Faxon, Miss Edith Cushing and Miss Mary Bass we recognized the superior method being taught by Mrs. Morrill, and look to the future to place her most promising pupils in useful positions.

Especially pleasing was Miss Grace Burnap's singing of "Alla Stella Confidente," by Robandi, with a very fine 'cello obligato played by Miss Laura Webster.

Henry Taylor, who also sang very pleasingly, has a pure, sweet tenor voice that has been well trained. With application to study he should become an artist quite prominent in the profession.

The New England Conservatory, not to be outdone by other caterers to musical taste, is giving almost an average of a concert for each day in the week. The Conservatory orchestra, conducted by Emil Mahr, gave an interesting recital Wednesday evening, which was of unusual merit. Haydn's symphony No. 5, D major, and Kretschmar's "Coronation March" from "Die Folk-anger" were the orchestral numbers.

Frank Theobald, a post-graduate of '95, from Titusville, Pa., played the first movement of Chopin's E minor concerto for piano with orchestral accompaniment in a manner that was quite gratifying to the faculty of the conservatory. Delbert Webster, of Boston, also merits praise for his conscientious work in the Weber concert-stück for piano and orchestra.

Clifford Sprunt, of the class of '97, gives a violin recital Wednesday evening, assisted by Misses Eva East and Ada Parker, violinists, and Frank Theobald, of '95, accompanist.

The following is the program:

Sonata in D major.....Tartini
First movement of Concerto in A minor.....Molique
Aria, Deh per questo, from Titus.....Mozart
Miss East.
Siegfried Paraphrase.....Wagner-Wilhelmj
L'Orage.....Vieuxtemps
Romanza, Convien partir.....Donizetti
Miss Parker.
La Ronde des Lutins.....Bazzini

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friend, Signor Rotoli, in Sleeper Hall. A very informal program was given, to the delight of all present, and a reception followed.

Miss Maude Reese Davies, the present soloist with Sousa, was a graduate of the Conservatory in '94, and took a post-graduate course for one year following. She will sing for the students during her visit to Boston next week. It is rather gratifying to her former teachers at the Conservatory to know that even with her year's study in Europe she returns and makes her concert tour on the repertory gained under their instructions, which is only one more proof that good results can be reached this side of the "pond."

The invitation recital of organ works of Johann Sebastian Bach will be given in Sleeper Hall March 21, celebrating the birth of that eminent composer. J. Wallace Goodrich will be the soloist.

The Salem Oratorio Society will give "The Creation" in Cadet Hall Monday evening, April 25, under the direction of Carl Zerrahn. This will be the last appearance of the veteran conductor in Salem, as we understand he will retire from public work at the end of this season.

The third concert of the Dorchester Symphony Society will take place Tuesday evening. Charles McLaughlin will conduct and Signor Alcide d'Audria will be the soloist.

Ernest Douglas, organist of St. John's Memorial Church, Cambridge, gave a recital Wednesday afternoon in St. Peter's Episcopal Church, of that city.

"The Rose Maiden" will be given in Cambridge next week, under the direction of Frederick E. Chapman, director of music in the public schools, for the benefit of the school college fund. The cantata will be sung by a chorus from the high schools, assisted by the Cambridge Festival Orchestra and Mrs. Kilek Bradbury, soprano; Miss Edith G. Webster, alto; J. Dwyer, tenor, and Stephen Townsend, baritone.

Under the directorship of Charles McLaughlin, the Clover Glee Club appeared at Clinton, Mass., recently. Miss Mame Gill, a soprano, who has just returned from three years study with Trabadelo, in Paris, was the soloist. She was quite a favorite with her audience and won three encores by her artistic singing of "Les Yeux," written by Trabadelo and dedicated to Fannie Edgar Thomas.

The thirty-second recital of the Virgil Clavier School of Boston, brought forward for the first time Miss Linda Knowlton, Miss Olive Littlefield and Miss Helen Walker in a program varying from Bach to Nevin.

J. Hallett Gilbarte will give a pupils' recital Thursday evening in Haddon Hall, on Commonwealth avenue. Miss Carrie Avilla Hooker, soprano, will assist, singing MS. songs by M. Gilbarte.

Everett E. Truette invited his pupils to an organ recital at his studio on Tremont street Wednesday last, when the following program was given:

Marche Religieuse.....Guilmant
Cantilène.....Dubois
Bénédiction Nuptiale.....Dubois
Pastorale in A.....Clausmann
Festival March.....Smart
Pastorale, op. 26, for piano and organ.....Guilmant
Sonata in A minor, first movement.....Whiting

Little Clarisse Powell, a pupil of the Faellen Pianoforte School, was invited to the house of Mrs. H. H. A. Beach on Wednesday afternoon to play before a number of Mrs. Beach's friends. Among other selections she played in its entirety the "Children's Carnival," by Mrs. Beach, and simply captivated her hearers. Little Clarisse is a gifted

child, and plays all her selections from memory in a way that would do credit to one of greater years.

ERNESTINE FISH RECITAL.

Mrs. Ernestine Fish, contralto, will give a recital in Association Hall on the evening of March 21, assisted by Miss Jessie Mabelle Downer, pianist.

Mrs. Fish occupies a prominent position in Boston musical life, being a member of the Cecilia Club and the possessor of a glorious, pure contralto voice. Added to this is a charming manner, which makes her a great favorite with her audience.

Since her return from Paris, where she studied under the celebrated Bouhy, she has filled many concert and private musical engagements with pronounced success.

The following program is replete with interesting songs, dating from 1617 down to the present time:

Songs—
Sebben, Crudelle, 1617.....Caldara
Deh piu a me non vascondete, 1640.....Buonamici
Galathée.....Massé
Eliland, ten songs.....Von Fielitz
Piano solos—
Bartarolle in G minor.....Rubinstein
Etude, Waldesrauschen.....Liszt
Songs—
Ronde d'Amour.....Chaminade
I Said to the Wind of the South.....Chadwick
A Red, Red Rose.....Hastings
A Scotch song, O, Whistle and I'll Come to
You, My Lad.....Hopekirk
Old English, The Lass With the Delicate Air.....Arne
Irish, The Ould Plaid Shawl.....Haynes

A Saturday Musicales.

There will be a musicale at the residence of Mr. and Mrs. Murio-Celli d'Elpeux, No. 18 Irving place, Saturday evening, March 19.

Ethelbert Nevin.

A concert of Ethelbert Nevin's compositions will be given at the Carnegie Lyceum, Thursday afternoon, March 24. Mrs. Julie Wyman will sing eight songs and Miss Isidore Duncan will illustrate in dance the "Wat.r Scenes." The clou of the concert will be the first performance of "Floriane's Dream," a new pantomime, devised by Vance Thompson and translated into music by Ethelbert Nevin. It will be interpreted by Mlle. Severin.

A Musicales in Bloomingdale Church.

A very delightful affair was the reception given by the Ladies' Guild of the Bloomingdale Reformed Church on Wednesday evening last. Dr. Madison C. Peters' congregation turned out in full force. The program arranged by Mrs. A. L. Erlanger was musical and dramatic in character, and was much enjoyed by all. Louis J. Dochez sang Nessler's "It Was Not Thus to Be" with much feeling and tenderness. Mrs. Harriet Webb read "How Winning Cup Won" in her own happy style, and met with her usual success. Miss Augusta Glose played a ballad by Chopin with splendid effect, and for encore a composition by Adolf Glose, her father and teacher.

Albertus Shelley, solo violinist, played "Zegeunerwiesen," by Sarasate, with magnificent dexterity and finish. Every tone was round, full and clear, and well merited the applause he received. He was well accompanied by Geo. S. Kittridge. Miss Fannie Hirsch, who was in excellent voice, sang "l'Ete," by Chaminade, with brilliant effect. Her voice is so sweet and fresh and under such perfect control that it is a pleasure to hear her. Adolf Glose played his own arrangement of national airs and must have felt pleased at the war spirit he excited. The program concluded with the balcony scene from "Romeo and Juliet." R. S. Pigott was the Romeo, and a very handsome Romeo he made. Miss Augusta Glose was the Juliet.

Aids to Players.

THE functions of the piano have been vastly extended by means of certain devices of a comparatively simple form attached especially to the instruments manufactured by Mr. Geo. P. Bent, of Chicago. Mr. Bent has laid special stress upon these novel departures from the usual form of piano construction, and his investigations have led him to conclude that the piano playing public is desirous to produce new effects, or as he is aiding them, to reproduce old effects with new devices.

What is called the Orchestral Attachment is a series of devices by means of which, through the use of the various pedals as easily and readily controlled as the forte, or piano pedal, a large variety of tonal changes and modifications and imitations can be produced. For instance, an exact arpeggio is obtainable; but not only this, all kinds of instruments may be imitated, and their tone extracted from the instrument, even by those comparatively unskilled except as average pianists. All is accomplished simply through the manipulation of the ordinary keyboard and the operation of the pedals. The harp, the guitar, the mandolin, the banjo—all stringed instruments of those families are heard on the Bent "Crown" pianos, as they are called, merely through the control by the player, and without extrinsic assistance, of the Orchestral Attachment.

It may be added furthermore that the scale of the piano being much larger, embracing a much greater compass than the scales of these imitated instruments, the imitation is, in reality, more profound than the original production. No mandolin player can possibly rival in tone or tone power or in technical accomplishment the player of the Bent "Crown" piano imitating a mandolin by means of the Orchestral Attachment, and this also applies to all the instruments imitated by it. This may appear as an astonishing assertion, but it is amply justified by the facts which are subject to test at any time.

It should be borne in mind that at the same time the "Crown" pianos can on all occasions be used in their primary function as pianos without any interference whatsoever from the Orchestral Attachment. The device is free from all contact with the piano proper until the player brings it into play at his own will. Very naturally Mr. Bent had to build a piano of true musical qualities in order to produce the musical effects with due justice to the instruments to be imitated. The Orchestral Attachment constituted a great stimulus, because it would have lost its object, its effectiveness, its reason for existence, had it been incorporated in a piano without musical value.

Every pianist should address Mr. Bent for circulars and explanations regarding his improved piano, which is a most novel and interesting addition to the story of that instrument.

Damrosch's Great Offer.

Miss Geraldine Farrar enjoys the proud distinction of being regarded by Melba as the most promising soprano of her age in the world. Her age is sixteen, and she is the only daughter of Selectman Farrar, of Melrose. The Damrosch opera people have offered her a complete musical education in Europe and a five years' engagement as understudy to Melba, with all expenses of herself and her mother and \$26,000 as compensation.—Worcester Spy, March 9.

[Signorina Farrari, as she will be called after she gets through with the European throat specialists and tonsil ticklers, will never get a high salary, because she was not born in the proper spot. No one born in Worcester, Mass., can ever expect a large salary in opera in America. If Geraldine Farrari had only been born in Skjulesky or Schlusavna or Grodnobolosky, Poland, and if her father, instead of having been a selectman, had not yet been selected, she would have some show in America; but as it is, nit.]

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The Thomas Orchestral Concerts.

THE second Lenten concert of the Chicago Orchestra, under the conductorship of Theodore Thomas, was given at the Metropolitan Opera House last Wednesday evening. This was the scheme of musical numbers:

Symphony, G minor (Koechel 550).....Mozart
Aria, Caspar, Der Freischütz.....Weber
Overture, Coriolanus.....Beethoven
Fantasia, F minor, op. 103.....Schubert
Orchestration by Felix Mottl.
Serenade, The Damnation of Faust.....Berlioz
Suite, Scenes de Ballet, op. 52.....Glazounow
Preamble. Marionettes. Mazourka. Scherzino. Pas d'Action. Danse Orientale. Valse. Polonaise.

The house was crowded, and of course enthusiastic.

Oddly enough the first movement of the symphony did not go well. There were slips in the strings and a general absence of interest. The minuetto was taken at a tempo not exactly Mozartean, and the entire work was given in a perfunctory manner. The orchestra struck fire in the Beethoven overture and covered itself with glory in the new ballet. Mottl's orchestration of Schubert was not very convincing.

The ballet music of Glazounow promises to become a popular number for the concert stage. As he does not have to deal with weighty thematic material the composer works with freer, lighter hand than in his symphony. Several of the scenes are charming, and the delicate, piquant coloring gave us an idea of Glazounow's mastery of the orchestral apparatus. "Marionettes" sounded like a companion piece to Liadow's "Music Box." There was the same grotesque feeling, bizarre color and ending. Tchaikowsky in his "Nut-Cracker" suite did the same thing, and in the number called "Chinoise" indeed Glazounow has modeled after Tchaikowsky in the entire series. The Mazourka is vigorous, the Pas d'Action the most musical of the set. This latter was a broad cantilena for the strings. The Danse is rich, the Valse dainty and the Polonaise brilliant. Altogether a prettily concocted rosary of dance tunes.

Pol Plançon has been singing indifferently during the season, but he pulled himself together for this affair and sang the Weber aria so well that he was recalled and gave "In Dieser Heiligen Hallen" from "Magic Flute." He did very well with the Berlioz "Serenade," his final "Ha!" being so sinister as to get him a recall. He repeated a verse.

Last Saturday's matinee was a gala one. An immense audience thronged the opera house and listened with reverence to a program, the most trying ever concocted by Mr. Thomas. Here it is:

Symphonic Suite, Scheherazade, op.

35.....Rimsky-Korsakoff
The Sea and Sinbad's Ship.

The Narrative of the Calendar Prince.

The Young Prince and the Young Princess.

Festival at Bagdad. The Sea. The ship goes to pieces on a rock surmounted by the bronze statue of a warrior. Conclusion.

Concerto for piano, No 4, in C minor, op. 44..Saint-Saëns
Invitation to the Dance.....Weber
Orchestration by Felix Weingartner.

Nocturne, F sharp minor.....Chopin

March Militaire.....Schubert-Tausig

Tone Poem, Thus Spake Zarathustra....Richard Strauss

The night that Mr. Paur put a new symphony by Mrs. Beach, a Loeffler Divertimento for violin and orchestra, Rimsky-Korsakoff's "Scheherazade," three numbers from the "Damnation of Faust" and Beethoven's "Egmont" overture there was a groan from the musical community. Now we submit that the above program of Mr. Thomas

is not much better. The Richard Strauss number should have opened the scheme even if the orchestra was not warmed up for its technical difficulties. At least the audience would have been more receptive, besides the Rimsky-Korsakoff suite is of lighter, more agreeable calibre and well suited for the close of an afternoon of music. Best of all would have been its entire omission, for the program was too long by half. With Strauss, Saint-Saëns, Weber, Weingartner and the piano soli we could all have got along quite nicely. Mr. Thomas knew he would have an audience of varying tastes, hence the prodigality.

The Strauss poem made the same appeal as before, although it was not altogether smoothly played. One missed the bigness of the introduction when the change from C major to minor occurs. The section in C minor, "Delights and Passions" was given with great swing, but there was not much beauty in the valse, and the entire work lacked poetic life, the imaginative touch. Technically, with a few exceptions, it was well done. The Russian's symphony suite, which deals in the paintings of externals, a true narrative—the Strauss poem concerns itself with psychology—received a brilliant interpretation. The brass did not distinguish itself here, nor for that matter in the Strauss poem—the trumpet was sadly overworked—but as a whole it was the Chicago orchestra at its best. The movement omitted when Mr. Paur produced the composition here proved to be quaintly interesting. The bassoon solo, with the drone of the contrabassi, gives to the opening a lugubrious, semi-humorous character. But Rimsky-Korsakoff despite his high coloring and cleverness in orchestration has little to say. He is a Tartar Berlioz, an educated Russian of the type described by Tourgenoff, a man of receptive but not original ideas. So, he has been at the mercy of every new movement in music, and he will go to his deathbed a victim of other men's notions, never an independent figure. His mastery of material must nevertheless be conceded. None of these Russians has anything to say except Tchaikowsky. The rest raise the banner of revolt and talk about "returning to the people," yet their Slavophilism consists in servile imitations of the French and German peoples, Berlioz, Schumann, Liszt and Wagner.

The distortion of Weber's naïve valse was excellently played. Mr. Thomas was applauded and recalled until he grew weary, and although he took a basket of flowers as if he thought it belonged to Hofmann he was forced to return with it as his own and bow his thanks.

As for Hofmann the audience fairly rose to him. He played the Saint-Saëns C minor concerto—surely the emptiest musically written by its composer—in thundering tones, giving breadth and depth to its narrow phrases and shallow ideas, and making of the last movement an epic—if such a thing were possible. Saint-Saëns is more than unusually irritating in this most artificial concerto. His ideas are never numerous and seem here to have given out, and we continually catch him at his old tricks of figured chorals, short-breathed fugued passages and hollow phrase-mongering. There are gleams of sincerity in the last allegro, but gleams only. Neither the fourth or fifth concertos can be compared to the second in G minor.

The pianist was recalled and aptly enough played Saint-Saëns' paraphrase of the Dervishes' chorus, from Beethoven's "Ruins of Athens," a piece that has not been heard here since William Sherwood played it. It is really a wrist study, and is terribly taxing, yet the marvelous boy went at it as if he had not just risen from the interpretation of a trying concerto. He was successful with the seldom

played nocturne, and after a dynamically brilliant performance of the Tausig-Schubert march he responded with a finished version of Moszkowski's concert study in G flat. His left hand work was remarkable for clearness and richness of tone. It was a memorable afternoon.

THE SECOND HOFMANN RECITAL.

The second Hofmann recital took place at Carnegie Hall last Friday afternoon. It was a repetition of the Paderewski triumphs of several seasons ago, when women and men and women fought one another, trampled upon each other and behaved in a generally barbarous way, so as to gain admission to the hall. The program on this occasion was:

Sonata, F sharp minor.....Schumann
Deux Chants Polonaise.....Chopin-Liszt
Etude, G flat major.....Chopin
Sonata, B minor.....Chopin
Berceuse.....J. Hofmann
Legende, Etude for the left hand alone.....J. Hofmann
Romance, C sharp minor.....Tchaikowsky
Magic Fire Spell, Transcription.....Wagner
Contredanse, six numbers.....Rubinstein

Mr. Hofmann was at his best. Certainly he did not play as well as his opening recital or at the Thomas matinee as at this second recital. The first movement of the Schumann sonata was a fair test of the pianist's strong brain and admirable control of emotional power. The introduction was broad and sonorous, and the wonderful music of the movement, so fantastic in its curved flights, so tender, so varied in its eloquence, was brought out in masterly accents. The aria was not so deeply informed with feeling, being rather remote in sentiment, an objective, not a subjective, interpretation. The scherzo again showed the keen rhythmic, the accentual mastery of Hofmann. The last movement, difficult of interpretation, because of his quick shifting of mood pictures, was handled in the freest manner, the temperamental key being right from the start. We know of nothing more impressive than this reading of Schumann by Hofmann—a reading full of humanity, warm blooded, yet fantastic and excessively romantic.

He played but one of the Chants Polonaise, and played in a way that made the piano a thing of vocal sweetness and velvety timbre. The Chopin etude was very spirited, incisive in attack and brilliant in color. The B minor sonata gave us another side to the versatile youth. The first allegro was free from the niggling timidities of the Chopin player, the second theme being nobly sung. The scherzo, a whirlwind of lightness, was followed by most expressive cantilena of the larghetto. It was deliciously played. The last movement was most modern in its interpretation. It was taken at a startling pace and in the broadest style. It was a fitting, even sensational, climax to the entire sonata.

Hofmann's two compositions, small in genre, are full of charm. The legende gave a chance for his left hand, a chance for eloquence. The Rubinstein dances proved a welcome innovation after the customary Hungarian Rhapsody. They were played with verve and the broad humor of the dance. The demands for encores were so numerous that the patience of the player was quite taxed. In addition to Schumann's "Widmung," Josef played Liszt's "Waldeesrauschen" in a superlatively finished fashion; "Hark, Hark the Lark," and the "Erl-King." The audience crowded about the pianist, cheered him and gave him flowers. The little hero bore it all quite bravely.

Josef Hofmann has set the musical town on fire, and his recitals may be continued indefinitely. The next one

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is set down for March 24, a week from to-morrow, in the afternoon, at Carnegie Hall.

THE FOURTH CONCERT.

The fourth Thomas concert took place last Monday evening, and the program—an excellently graduated one—was this:

Suite No. 3, D major.....Bach
Overture.
Air.
Gavotte.
Bourrée and Gigue.
Symphony, No. 2, D major, op. 73.....Brahms
Scene and Aria, Ah, Perfido.....Beethoven
Introduction and Closing Scene, Isolde's Liebestod, Tristan and Isolde.....Wagner
Kaiser Marsch.....Wagner
Madame Nordica was the singer.

Mr. Thomas was at his best in the Bach Suite, although the Brahms symphony was read with amazing smoothness, musical feeling and great attention to detail. The Tristan prelude was not the Wagner we know or care for. All the passion and most of the life had been elaborated out of it before the number reached the concert platform. Nor was there much made of it on the purely technical side. Color was not in it, and the massed effects lacked solidity, weight, eloquence and brilliancy. Far more stirring was Mr. Thomas' accompaniment to the "Liebestod." The orchestra really reached a climax.

Nordica was not in good voice, but sang the recitative with some force and dramatic feeling, but the air was mechanically read. Why does Nordica sing "Ah, Perfido" so much this season? This makes the third time within the borough of greater New York. Perhaps she has memories of the past and Jean de Reszké. The "Liebestod" was forced, shrill, monotonous, and at the close woefully flat. It is good that the season draws apace, for Frau Doeme sounds vocally weary. She was recalled four or five times after the Beethoven, and she certainly looked imposingly handsome. The house was well filled and there was much enthusiasm, but the concert as a whole was not as impressive as the program promised.

Leontine Gaertner.

Miss Leontine Gaertner will give a concert in the Waldorf-Astoria March 30. She will be assisted by Miss Luelling, Heinrich Meyn and Victor Harris.

Arthur Voorhis' Recital.

In Chickering Hall, on Wednesday afternoon, April 20, Arthur Voorhis will give a piano recital. The classics and contemporaneous composers will be represented, and a brilliant program, well performed, may be looked for.

A Pupil of Kate Chittenden.

Miss Maude des Rochers, a pupil of Kate S. Chittenden, will give a recital on Saturday in the green drawing room of the New Netherlands. The following is the program:

Suites 1, 2 3, 4.....Karganoff
Capriccioso.....Mendelssohn
Miss Maude des Rochers.

Songs—
John Anderson, op. 34, No. 6.....Bungist
Dolores.....Horoland
My Heart at Thy Sweet Voice, Samson and Dalila.....Saint-Saëns
Miss Laura Graves.

Pilgrims' Song.....Mendelssohn
Mill.....Joseffy
Album Leaf.....Grieg
Woodland Sketches.....MacDowell
Polonaise, E minor.....MacDowell
Miss Katharine Bushnell.

Song Selections.....C. J. Bushnell.

Deingedenken.....Jensen
Waldesrauchen (Forest Scenes).....Liszt
Miss Maude des Rochers.

Permanent Orchestra.

THE committee appointed by the Orchestra Society of New York (the permanent orchestra scheme) has reported the name of Chauncey M. Depew as president of the society. The date of the election is not definitely known, but it is supposed that Mr. Depew will be elected.

Genevieve Weaver.

THE individuality of the artist or composer strikes the keynote of his or her success. The thoughts and the emotions of the composer express themselves in his music, and the thoughts and emotions of the artist express themselves in interpretation of the music. If mental and emotional characteristics are forceful and pleasing, so will be the songs; and so, also, the interpretation.

Good fortune attends a composer when one who possesses characteristics, intellectual and temperamental, that harmonize with his own interprets his songs, and equal good fortune waits upon the singer who finds a composer of whose songs she may make a charming specialty.

Miss Genevieve Weaver, whose singing has been attracting attention recently, seems to have found her métier in Ethelbert Nevin's songs. Everyone who is musical at all knows what these are, their delightful sentiments and originality; but everyone does not know, unless THE MUSICAL COURIER adds its voice to the general chorus of praise, how well Miss Weaver has been singing them in the concerts where she has recently appeared. This is not saying that Miss Weaver does not sing also the songs of other composers equally well; her winning personality, her mental gifts and her exquisite voice make it possible for her to interpret adequately the *Lieder* of Schumann, Schubert, Grieg, Rubinstein, Franz and other modern composers, while a certain classic dignity and grace make her almost equally at home in many quaint, old-time lyrics, and occasionally in more serious dramatic work. But of late she has been heard, as we have indicated, in many of Nevin's songs, notably at the concert in Madison Square Garden Concert Hall, when she sang "A Fair Good Morn," "Dites-Moi," "When the Land Was Light with Moonlight," "In a Bower," "At Twilight," "Twas April," "Oh! That We Two Were Maying," and displayed in them such admirable vocalization that memory has associated her with them to the mutual advantage of both artist and composer. Spontaneous applause greeted nearly every number; the same enthusiasm, according to comments by the press, was aroused when she sang in Pittsburg lately, in Carnegie Hall, before an audience representative of the most exclusive and ultra-musical circles of Pittsburg society. She has also interpreted many of Nevin's songs in Boston, Wheeling and other cities.

Miss Weaver's singing, although it appeals to all who love good music, seems especially suited to the more cultured classes, who can appreciate to its full extent the delicate finish which adds the crowning touch of perfection to her art. She therefore anticipates devoting herself mainly to salon singing, in which she has already achieved enviable success.

Three private musicales at which she appeared in Boston very lately, given respectively at the residences of Mrs. Nathaniel Thayer, Mrs. DeForest Danielson, and Mrs. Phillips, have attested her especial fitness for the refined and artistic work necessary in order to be a special success in this direction. She has also appeared at private musicales in Pittsburg at the homes of Mrs. Tom Gillespie and Mrs. Chris Magee.

Her social charm is not one of the least elements that have enabled her to blossom into favor in this her first season before the public.

Miss Weaver is a native of Bradford, Pa., and a niece of Senator Emery. Many press notices have been published commending her voice method and her exquisite interpretation of Mr. Nevin's songs, but to publish them it seems like trying to gild refined gold and paint the lily, since one is but a repetition of the other. A new song by Mr. Nevin, which Miss Weaver is now presenting with success, is "There, Little Girl, Don't Cry," and is an excellent example of one vein in which Mr. Nevin writes.

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Rupert Hughes Replies.

Editors The Musical Courier:

IN your last issue you quote, with evident approval, Mr. Finck's comments on my last article in the *Century* concerning women composers. You say that he "had some quiet fun with the women composers," and I agree with you. It was merely "fun," and it was very "quiet."

Mr. Finck quotes my statement that "hardly any living men" are writing better music than certain women; and he adds: "These women, in other words, are the equal in every respect of,"—and he goes on to name eight of the world's best living composers, French, German, Austrian, Bohemian, Polish and American. All I can say is that Mr. Finck has indeed put it "in other words." Mr. Finck sums up my paraphrased statement in one word—"Whew!" Permit me to sum up his in another—"Phew!" Mr. Finck has often expressed his utter unwillingness to investigate any American music (save MacDowell's), and has assumed an attitude of lofty superiority to and irresponsibility for Americanism that eminently befits a member of the staff of the anti-American *Evening Post*. I think that his opinion of women composers is probably founded on the same thorough study as his opinion of American music makers.

You also add your support in long primer to Mr. Finck's brevity. And you ask: "Can Mr. Hughes quote us one original melody composed by a woman?" Well, I think I can quote a great many. But, in order to know where we are standing and get at your definition, let me ask you if you can quote us one original melody composed by a man?

My article in the *Century* was frankly in the tone of the advocate rather than of the judiciary, but it was based on the careful study of several hundred compositions by women; and I can't believe that anyone who has made no similar examination of the case should feel himself able to whiff my verdict away with a breath—unless, of course, it is all for the sake of a little "quiet fun!"

RUPERT HUGHES.

Laura Sanford.

Laura Sanford played in Brooklyn at the last concert of the Brooklyn Amateur Musical Club on March 7, and on March 10 in the Astor Gallery, Waldorf-Astoria, at a concert given for the benefit of the Rest for Convalecents.

Overdose of Morphine.

HOUSTON, Tex., March 8.—This evening Prof. Alexander Segall died from the effects of having taken too much morphine, according to the verdict of Coroner Fitze. He a year or so ago was the leading orchestral director here and is known to have been one of the best in that line in the State. He was a few years ago director of the orchestra in the Eden Musée, New York, and also at prominent watering places in the East. He was a native of Russia and was said to have near relatives there who are millionaires. For some years he has been known to have had consumption and he tried Arizona last summer for improvement, but found no benefit. He was forty-seven years old and a member of the musicians' union.—Galveston Ex.



CINCINNATI, March 12, 1898.

THE ninth symphony concert presented Jean Géard as the soloist and the following program:

Symphony No. 1, in C minor, op. 68.....Brahms
Concerto for violoncello, in D minor.....Lalo
M. Géard.

Scènes de Ballet, op. 52.....Glazounow

A short, but weighty program! What a jump from the intellectual vigor and classic form of Brahms to the glittering and superficial display of Glazounow in the "Scenes de Ballet." The Lalo Concerto was a novelty here, and afforded Géard ample opportunities to show his powers on the 'cello. The entire program was modern, but one of difficulty. The performance of the symphony alone occupied the space of nearly one hour. It is a work of marvelous elaboration and of towering intellectuality. No wonder it was called by the admirers of Brahms the "Tenth Symphony," as though it came in natural and legitimate succession to the immortal Ninth of Beethoven. Of course, this is only an effusion of Brahms' admirers. The fact is that, while it shows unmistakable traces of the influence of Beethoven, and in the last movement almost a plagiarism of sentiment and form, there is nothing in it that would take away a jot from the individuality of Brahms or make it in spontaneity of thought and natural flow of expression come anything near the spirit or genius of Beethoven. Beethoven and Brahms, while the latter has been influenced, one might say predominated by him, are distinct individualities in the domain of musical creation. If Brahms had possessed the soul of Beethoven he might have been greater even than his master, but he mainly developed the intelligent side, and in this respect he is a veritable giant. In this great symphony there are rhythmic measures following one upon another, which have the taste and flavor of Beethoven, and yet about them there is an originality and individual force that cannot be mistaken. The melody in the main body of the last movement—allegro non troppo—forcibly reminds one of the jig theme in Beethoven's Ninth. To give an adequate satisfactory reading to such a work requires not only an orchestra of exceptional ability, but a conductor who is thoroughly imbued with its spirit and exacting requirements.

It is not saying too much that the Symphony Orchestra in its reading and interpretation crowned itself with glory. The interpretation was classic—rigidly adherent to form and yet aesthetically poetic in expression. Force, dignity, contrast were all there. The capacity of orchestral expression was splendidly summed up in the different movements of the finale. With the exception of some uncleanness in the melody given out by the first horn in the dramatic "piu andante," there was not even a mechanical defect to be noted in the massing of the orchestral forces. The interpretative power was convincing, and if Mr. Van der Stucken throughout the entire season had done nothing

else than give such a performance of this most difficult and classic of symphonies he would have deserved the honor and thanks of the entire community. The playing of the Brahms Symphony in the manner in which it was done is distinctly worthy of being recorded as a musical event in the educational factors of this city. The orchestra played with cohesiveness and quality. Its forces were held together by a master hand. Such results are worthy of the highest praise, for they indicate not only work, but extraordinary talent. The fine condition of the orchestra, although in a somewhat different direction, was equally apparent in the last orchestral number, "The Scenes de Ballet," by Alexander Glazounow. It was a novelty, and thoroughly enjoyed, because it was given in all its movements in a thoroughly piquant and brilliant style. The proportionate sense of value among the several divisions of the orchestra was well determined.

Jean Géard, as the soloist, made a potent impression. He played the Concerto for violoncello, in D minor, by Lalo. In this brilliant composition his resources, both from a technical and musical standpoint, appeared to advantage. Although a mere youth, twenty years old, he is a matured artist. His artistic development appears to be complete. His tone is rich, musical, broad and refined. His bowing is of the most vigorous kind, and he brings out of the 'cello a feeling that is deeply musical. His technical capacity seems to reach all possibilities, but above it all towers the musician. The audience received him with the utmost demonstrations of enthusiasm, and in response to their plaudits, after four recalls, he played with deep religious fervor and musical temperament an air from a Bach suite.

* * *

Oscar J. Ehr Gott, baritone, gave a delightful evening of song on Thursday evening, March 10, in Smith & Nixon's recital hall. Mr. Ehr Gott's program embraced a choice selection of songs by Schubert, Schumann and Ries. The recital was of artistic proportions, and was the means of affording genuine pleasure. Mr. Ehr Gott is improving at each additional hearing. His art is growing. He sings with considerable expression and poetic feeling. His enunciation is becoming more distinct, and his middle notes are appropriating musical quality. There is no indistinctness in his delivery or phrasing. His work is becoming well rounded and finished. He gave a spirited interpretation to the "Erl Koenig." His interpretative art in the Schumann songs was convincing, especially in "Somebody" and "Naebody." A little more swing and impetuosity were needed for the "Wanderer's Song." The Ries songs were given with German ardor and flavor. The poetic expression was unmistakable in the first number, "From Thy Dear Eyes." Life and dramatic expression were pervading qualities of the last number, "Am Rhein," although Mr. Ehr Gott's voice seemed at times a little husky. Signor Romeo Gorno performed the duties of accompanist in an exceptionally creditable manner, carrying along the spirit of the music; but he assisted Mr. Ehr Gott in several solo numbers, and in this respect appeared to splendid advantage. His playing was dainty, musical and refined. At the same time it showed a great deal of crispness and brilliancy. His "Aspiration," from Schumann's fantasia, was a noteworthy production—full of poetry and fire.

Mrs. Anna Spanuth, soprano, gave a song recital on Wednesday, March 9, at Smith & Nixon's. She is a woman of many attainments and considerable versatility. Only recently she appeared before the public as a dramatist, in the first production of her "Problematic Natures." Since that time she has been engaged on two more dramas, which she expects to be presented in the

near future. While Mrs. Spanuth was evidently laboring under nervous excitement, the make-up of an artistic nature and a refined vocalization could be easily recognized.

* * *

According to the social forecast, the musical event of Easter week will be the concert testimonial which is to be tendered Cincinnati's musical genius, David Abramowitz, the sixteen year old pupil of Prof. Jacob Bloom, at College Hall.

This testimonial or benefit is the product of the devotion and enterprise of Queen City society ladies, who have taken up Mr. Abramowitz's cause, so to speak. It will be an entertainment patronized by the cultured and the lovers of fine art, which is sufficient to insure its entire success. The fact that this city has a candidate for concert honors of the first water has moved the lovers of the violin to stimulated action in behalf of the boy, who has already accomplished so much in that direction. Mr. Abramowitz will play at this concert. Though he has had comparatively little schooling, he shows unmistakable signs of talent. He is remarkably gifted and displays brilliant technic, and, while his tone is not large, it is of that exquisite purity which goes to the hearts of his hearers. He will play compositions by Brahms, David and Mendelssohn's pearl of concertos, which is one of the two most difficult compositions written for the violin. Mr. Abramowitz will be assisted by some of the best professional musical talent of the city.

This remarkably gifted young performer was born in Russia, and has been in America for four years. His residence in Cincinnati dates back only that far, and this city young Abramowitz has adopted as his home. It is, therefore, apparent that the musically inclined have done well in patronizing the young performer.

J. A. HOMAN.

Ferdinand Carri.

A violin recital by pupils of Ferdinand Carri, director of the New York Institute for Violin Playing, will take place Tuesday evening, March 22, in Chickering Hall, at which an interesting program, entirely composed of violin works by Ernst, Bach, Vieuxtemps, Saint-Saëns, Carri, Leonard and others, will be performed.

Compositions of Edmund Severn.

A concert of the compositions of Edmund Severn was given in Mendelssohn Hall Monday evening. The hall was well filled, and the audience showed its appreciation and approval in unstinted applause. The first number was a sonata in C major for piano and violin, played by Mr. and Mrs. Severn; Miss Grace Claire sang three songs, and then came the most interesting feature of the program—a trio in D minor (new) for piano, violin and piano. The allegro showed Mr. Severn's serious and scholarly tendencies, and the scherzo, while thin, had much in it that was pleasing.

The following was the program:

Sonata in C major, for piano and violin.

Songs—

Ronald,

Elegy,

Miller's Daughter.

Miss Grace Claire.

Trio in D minor, piano, violin and 'cello.

Aria, Jephtha's Daughter (dedicated to Miss Stewart).

Song, Bring Me a Rose.

Miss Effie Stewart.

Violin solos—

Romance in A major,

Polonaise in G major.

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BROOKLYN OFFICE THE MUSICAL COURIER, {
HOTEL ST. GEORGE, March 14, 1898.

ON Monday night another house, crowded to its most capacity, greeted Alex. Guilman, the organist. In fact, both of these houses have been so large that they easily made up for the Institute the deficit which may have been incurred in other directions. Guilman has been a good drawing card, and, indeed, he is and has been well worth hearing, especially in Brooklyn, where half of the musical population consists of organists. Detailed account of his work is unnecessary in the columns of THE MUSICAL COURIER, as it has been reviewed so often and with such admiration. Specially wonderful was his improvisation on a well-known theme, which showed his thorough mastery, both of the instrument and of the grammar of his art.

The house which assembled to welcome and enjoy Thomas and his great orchestra was enormous; in fact it was sold out completely. This, also, was given under the auspices of the Brooklyn Institute, so that with these three concerts they could easily have come out without loss on the season, and yet my opinions concerning the houses in general, the results heretofore and those to be expected in the future, are absolutely unchanged.

The concert was brilliantly successful from the point of applause and appreciation. The Fifth Symphony of Beethoven was superbly played, but Mr. Thomas gave two novelties which caused those interested to rejoice over the fact that they had not been perpetrated by American composers, but if they had been they never would have seen daylight. Nordica has so much to be admired in her singing that it is a pity that sometimes she is so metallic and harsh, which she was many times on Friday night. Her reading of Beethoven's "Ah, Perfido" was good, but not as satisfactory as the encore which she graciously gave. She sang "Elizabeth's Greeting" superbly. On the whole the concert was a great success.

On Saturday night the Germania Club entertained its circle of friends and furnished such a renowned pianist as Xaver Scharwenka, who played magnificently. Scharwenka had the assistance of the Richard Arnold String Sextet. Mrs. Tirzah Hamlin-Ruland and Miss Hildegard Hoffmann, who is heard quite frequently lately. This was the program:

| | |
|---------------------------------|-------------|
| Vorspiel | Wuerst |
| Traumerei | Wuerst |
| Streich Sextet. | |
| Impromptu | Schubert |
| Scherzo | Mendelssohn |
| Nocturne in F sharp | Chopin |
| Valse, A flat | Chopin |
| Xaver Scharwenka. | |
| Sehnsucht | Saar |
| Frühlingslied | Mendelssohn |
| Fräulein Hildegard Hoffmann. | |
| Fairy Dance | Bazzini |
| Richard Arnold. | |
| Im Herbst | Franz |
| Frau Tirzah Hamlin-Ruland. | |
| Valse Nalla | Delibes |
| Serenade Badine | Marie |
| Streich Sextet. | |
| Le Rossignol | Liszt |
| Mephisto | Walzer |
| Xaver Scharwenka. | |
| Ave Maria, with violin obligato | Bach-Gounod |
| Fräulein Hildegard Hoffmann. | |
| Fantasie | Popper |
| Leo Taussig. | |

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NEW YORK.

Bird and the Rose.....Horrocks
Spring Night.....Schumann
Frau Tirzah Hamlin-Ruland.
Serenade Enfantine.....Bonnaerd
Streich Sextet.

The last entertainment given at the Hotel St. George was most skillfully managed by Miss Trapper, of the Standard-Union, and was extremely enjoyable, due to the fine talent which was presented. Carl Venth, Herman Riedrich and Robert Thallon furnished a superb program. Encores were numerous and well deserved.

An interesting musicale was given on Thursday night at Miss Maltby's well-known school for girls by August Arnold, piano, and Louis Mollenhauer, violin, teachers of these departments in the school. Messrs. Arnold and Mollenhauer were assisted by Everett S. Swalm, baritone, and several of the pupils of this establishment. The program, which is appended, was well given, the sonata being especially good. Mr. Swalm has a fine round baritone voice, but he has mannerisms which he should try to overcome. Miss Louise Haskell Porter shows considerable talent on the piano, while Miss Helen Lawrence Peterson gave her violin numbers with ease and understanding. Miss Amy Bertha Youngs was pleasing in her selection. Miss Maltby's school is one that is well known for its excellence and refinement, and in giving such attention to the study of music she will doubtless enlarge a school already extremely prosperous. This program was given:

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| Sonata D minor for piano and violin | Gade |
| August Arnold and Louis Mollenhauer. | |
| Bedouin Love Song | Pinsuti |
| Everett S. Swalm. | |
| Piano solo, Rejouissance de Papillons | Norcott |
| Miss Amy Bertha Youngs. | |
| Violin Solo— | |
| Melody | Nevin |
| Mazurka (Kuiuiak) | Wieniawski |
| Miss Helen Lawrence Peterson. | |
| Piano Solo— | |
| Melody | Paderewski |
| Etude Mignonne | Schütt |
| Miss Louise Haskell Porter. | |
| Piano Solo— | |
| Magic Fire | Wagner-Brassin |
| Hungarian Rhapsody, No. 11 | Liszt |
| August Arnold. | |
| Song, An Old Garden | Temple |
| Everett S. Swalm. | |
| Violin Solo— | |
| Nocturne | Chopin-Wilhelmj |
| Mazurka de Concert | Musin |
| Louis Mollenhauer. | |
| Piano solo, Concert Galop, from Le Bal | Rubinstein |
| August Arnold. | |
| Violin Solo— | |
| Intermezzo, from Suite | Ries |
| Gavotte, from Suite | Ries |
| Louis Mollenhauer. | |

On Tuesday there were two piano recitals to entertain and instruct lovers of this instrument. In the afternoon Hofmann played to an audience which was fairly entranced by his superb tone and intelligence. Closer detail is needless, as the same program has been reviewed in the New York columns of this paper. It is sufficient to say that he played masterfully, and was at his very best.

In the evening of the same day, much to the detriment of the size of the audience, Constantin von Sternberg, of Philadelphia, played the third in the series of Institute piano recitals. Sternberg is a broad, virile player, whose work is dominated by a deep musical intelligence. He played a program to reveal what is in musical literature that is rarely heard, rather than to show that he, too, can play the regulation concert programs, and he gave the numbers in a deeply sincere and intellectual manner. He afforded unalloyed pleasure to his audience, which made this fact manifest continually. His encores were suitably selected and numerous. I append the program, which was arranged chronologically, and will prove valuable to those interested in music.

Fugue in F.....Joh. Chr. Bach
Andante in D flat.....Phil. Bach
Gigue in B flat minor.....Graun

Fantasy in D minor.....Mozart
Clavierstück in E flat.....Schubert
Scherzo from Concerto, without orchestra (Sonata,
op. 13).....Schumann
Preludes No. 1, 3, 10 and 23.....Chopin
Toccata in A flat, op. 18.....Sgambati
Theme and Variations, op. 19.....Tchaikowsky
Concert-Etude in F sharp.....MacDowell
L'Agitation, Caprice, op. 74.....Sternberg
Arabian Night, op. 54.....Sternberg
Octave Etude.....Sternberg

On Thursday night Miss Annie Wilson Arthur gave a musicale at her home on Washington avenue which was in every way delightful. Miss Arthur is a pupil of that successful teacher, Frederic Reddall, and her beautiful voice and intelligent use of it was a pleasure to all those assembled. Miss Arthur was also fortunate in her selection of assistants, who were: Mrs. Eben Storer, contralto; Frederic Reddall, baritone; Bruno S. Huhn, pianist, and Master William King, violinist. Misses Carrie B. Taylor and J. Ruth King played the accompaniments. This program was given:

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|--|--------------|
| Piano, Prelude, op. 84, D minor | Chaminade |
| Mr. Huhn. | |
| Song, Could I | Tosti |
| Miss Arthur. | |
| Violin, Scotch Rhapsodie | Venth |
| Master King. | |
| Aria, She Alone Charmeth My Sadness (from Irene) | Gounod |
| Mr. Reddall. | |
| Songs— | |
| Oh Fair, Oh Sweet and Holy | Cantor |
| Mignon | d'Hardelet |
| Mrs. Storer. | |
| Piano— | |
| Prelude, op. 3, No. 2 | Rachmaninoff |
| Le Banc de Mousse (Poemes Sylvestres) | Dubois |
| Vert-Galant | Chaminade |
| Mr. Huhn. | |
| Violin, Legende | Wieniawski |
| Master King. | |
| Duet, Vivo e T'amo | Campana |
| Miss Arthur, Mr. Reddall. | |

Mr. Huhn was heard to fine advantage, and he made a favorable impression, for he is an extremely good pianist and gave new selections. Young King, a lad of thirteen or fourteen, is the possessor of great talent, and is fortunate in being under the instruction of Carl Venth, who is as capable of bringing great results as anyone on the other side of the pond.

Mr. Reddall, as usual, gave good interpretations of his numbers. Mr. Reddall is a fine singer, and should be heard oftener than he is. Mrs. Storer also did full justice to herself and her teacher, Mr. Reddall.

A violin recital was given on Saturday night by E. A. Whitlaw, assisted by Mrs. Milo-Deyo. It was well attended and well given.

On Monday night an organ recital was given by Hugo Troetschel, assisted by Miss Marie Maurer, contralto, and Julius J. Schenck, baritone. It occurred too late for detailed mention in this issue.

The Brooklyn Saengerbund gave a fine entertainment on Sunday night to a large audience. Louis Kömmenich, the conductor, is bringing his chorus into a fine condition. This is noticeable every time it is heard.

There are to be no more free organ recitals in the New York Avenue M. E. Church, the official board of the church having so decided at their last meeting on complaint of some one that among the large audiences attending the recent recitals were people who abused their privileges by conduct unbecoming a place of worship. They extended to Mr. Tyler, however, the privilege of continuing his recitals provided an admission be charged to cover the expenses incurred, but he feels that for the present it would be wiser to end the series.

A musicale was given by Walther Haan at the home of F. H. Meyer, which was in every way a delightful affair. Mr. Haan was assisted by Joseph Zoellner, violin, Jacob Ring, tenor, and Louis H. Springer, bass. Mr. Zoellner is a very well-known violinist of the Eastern District, and



WESTERN TOUR,
Week of March 13
WILLIAM C. CARL.
SOUTHERN TOUR,
Week of March 27
9 West 22d St., NEW YORK.

his numbers were especially enjoyable. This program was given:

Sonata for violin, with figured bass, arranged by Ferd. David H. J. Biber
Mr. Zoellner and Mr. Haan.

Songs F. Schubert
Who Is Sylvia?
Ungedult (Impatience).
Jacob Ring, Jr.

For Piano—
Nocturne in G Rubinstein
Transcriptions Grieg
Ich Liebe Dich.
Klein Haakon.
Walther Haan.

Songs—
Der Lindenbaum Schubert
Thou Art Like Unto a Flower Liszt
Louis H. Springer.

Solo for violin, adagio from concerto, G. minor,
Max Bruch
Joseph Zoellner.

Piano—
Nocturne, op. 27, No. 1 Chopin
Cadence to first movement, concerto in C
minor Beethoven-Reinecke
Walther Haan.

Song, The Two Grenadiers Schumann
Louis H. Springer.

Sonata, G minor, op. 13 Grieg
Mr. Haan and Mr. Zoellner.

At the home of the Misses Crawford I had the pleasure of meeting Misses Annie and Ruth Martin, who have just returned from a course of music study in Europe. Miss Ruth Martin had instruction from Moszkowski, Leschetizky and Buonamici, and plays delightfully. Miss Annie, who has made the violin her instrument, I have not yet had the pleasure of hearing.

From Mrs. Frank H. Leeming I receive the announcement of the arrival of a son. Mrs. Leeming will be better remembered as Lillian Houlting, whose voice has been the cause of much pleasure to all who had the opportunity of hearing her. By an oversight the name of Mrs. Annie Proctor was omitted in an account of Mrs. Martha Dorlon Lowe's musicale. Mrs. Proctor is a very clever and popular reader, and is well known both in Brooklyn and New York.

An evening of German ballads and folksongs will be given by the Arion Singing Society, consisting of 100 male voices, with Arthur Claassen conductor, assisted by Miss Helene Stursberg, soprano; William Bartels, tenor; Miss Elsa Von Moltke, violin; Hugo Troetschel, organ, and Otto L. Fischer, accompanist. The program will be: Schaefer's Sonntagslied (the Lord's Day), a capella Conradin Kreutzer

Andante from Concerto Mendelssohn-Bartholdy
Miss Elsa Von Moltke.

Serenade (a capella) H. Marschner
Incidental Tenor solo W. Bartels
Frühlingsnahen (Coming of Spring) a capella. H. Spielter
Arion Singing Society.

Schneeglockchen Dorn
Mailed Meyerbeer
Miss Helene Stursberg.

Mutterliebe (Mother Love) a capella Vogt
Nachtgruss (Serenade) a capella Kroegel
Arion Singing Society.

Berceuse Godard
Mazurka Wieniawski
Miss Elsa Von Moltke.

Jubilate Amen, with soprano solo Joh. Gelbke
Arion Singing Society (organ and piano).

An der Weser Pressel
William Bartels.

Double Chorus from Antigone Mendelssohn-Bartholdy
Arion Singing Society (organ and piano).

On March 24 Brooklyn will have the first opportunity to hear the Woman's String Orchestra, an organization said to be interesting and artistic. It will be heard in the large entertainment to be given by the great choir chorus of the Baptist Temple, which represents the ardent and heartfelt work of Prof. E. M. Bowman.

Professor Bowman will be heard in a group of organ solos. Thuel Burnham, a young pianist; Miss Leontine Gaertner, the charming 'cellist, and Miss Lucie Neid-

hardt will also contribute solos, which, taken all together, will form a fine evening's entertainment.

The success of Josef Hofmann's last recital has led the management to arrange for another one for the evening of March 22. Hofmann will be heard in the following program:

Sonata, F sharp minor Schumann
Deux Chants Polonoise Chopin-Liszt
Etude, G flat major Chopin
Sonata, B minor Chopin
Berceuse Hofmann
Legende, etude for the left hand only Hofmann
Romance, C sharp minor Tchaikowsky
Magic Fire Scene, transcription Wagner
Contredanse, six numbers Rubinstein

The last concert by the Boston Symphony Orchestra in Brooklyn this season will be given at the Academy of Music Friday afternoon, March 25, and Saturday evening, March 26. Ffrangcon-Davies, baritone, will be the soloist. The program will be as follows:

Symphony in D major Haydn
Templar's Soliloquy, from Ivanhoe Sullivan
Overture to The Merry Wives of Windsor Nicolai
Entr'acte from Manfred Reinecke
Danse Macabre Saint-Saens
Wotan's Farewell and Fire Charm, from Die Walkyrie, Wagner

Overture to Mignon A. Thomas
The Saturday night concert will be devoted to Beethoven and Wagner.

Three movements from the Ninth Symphony, in D minor, op. 125—Allegro, ma non troppo, un poco maestoso; Molto vivace, presto; adagio molto e cantabile, Ludwig van Beethoven

Rienzi, overture Wagner
Siegfried, Idyll Wagner
Lohengrin, prelude Act III Wagner

Tristan and Isolde, prelude and Isolde's Love Death, Wagner
Die Walküre, Ride of the Valkyries, Act III Wagner

EMILIE FRANCES BAUER.

National Conservatory of Music.

THE high standard of excellence maintained at this conservatory argues well for the energy and careful oversight of the founder, Mrs. Thurber. A sure and excellent foundation is being laid here for the development of our future national school of music. Would that the development were even more rapid! Would that there were more widespread understanding and appreciation of the present and future purposes of an institution which all Americans should be proud of for many sufficient reasons. For one, it is a boon to many talented girls and youths, who find entrance through fair competition, and receive an education and opportunities which otherwise they might never procure.

All these young orchestra players who may be heard in the Conservatory monthly concerts have invaluable training free; invaluable, for the conductor, Mr. Hinrichs, is one of the wise and magnetic few among orchestra conductors, and inspires the young musicians to do their best, even with such difficult compositions as Massenet's "Erinnyes." This they played at the last concert Monday afternoon with surprising comprehension of the sentiment which pervades the different movements. The shading of the violins was particularly noticeable and so was the absence of "scratchiness."

The woodwinds, too, did some fair work in the trills and in the cantabile passages. Precision and well-controlled enthusiasm marked the final movement. Considering all things, the performance compared favorably with the performances of our minor public orchestras and surpassed some performances which have been given by organizations suffering from lack of rehearsals. Mrs. Thurber, in all her many services toward the advancement of music in this country, has done nothing more worthy of appreciation than in trying to show the possibilities that might be evolved in the way of an orchestra, were the right material obtained in youth, kept together for many years, and under skilled training.

But those who glance backward and forward over the

musical field in this country are glad to see what has been accomplished already through the National Conservatory in indicating lines of legitimate work, and can hope for its steady progress. There should be, however, more general practical recognition of the unselfish and ideal motives which caused its existence, and this recognition should be shown by larger attendance. The best teachers are employed here regardless of expense; the most thorough instruction is given in harmony and composition; the lectures are by distinguished writers and thinkers. There are many far advanced in music who might well benefit from some of these advantages, especially among the leisurely classes interested in gaining musical knowledge, which can be gained easily when so clearly presented as it is by the lectures here.

However, not to wander beyond the hope of return from our point d'appui, the concert, we will speak as promptly as possible of the pupils who appeared as soloists. They were Miss Leonora Dally, pupil of Rafael Joseffy; Miss Amelia Lowy, pupil of Mrs. Julie L. Wyman; Master Herman Levy, pupil of Richard Kohl.

The value of Joseffy's piano method was well illustrated by Miss Dally, in the second and third movements of the Chopin concerto; for notwithstanding a very evident nervousness, which produced a certain crisp hardness of tone in the lovely legato passages, her clean-cut technic, surety and flexibility brought her safely through the movement and enabled her to swing quite triumphantly over the technical difficulties of the third movement. She showed here a clear singing sweetness of tone, which is probably the natural tone by which she should be judged. She is well adapted for future concert-playing by temperament and natural musical instinct.

Mrs. Julie Wyman's pupil, Miss Lowy, has dramatic possibilities which are being brought out by her teacher, who is developing in her a broad, full, rich tone, and a dignified style. The young clarinetist played with aplomb and earnestness and a most commendable correctness of intonation and rhythmic accuracy. The pupils were all warmly applauded; and the orchestra should certainly take to itself a share of applause for its carefully managed accompaniments, surprisingly good for young players.

OUR INFORMATION BUREAU.

MAIL FORWARDED.

Letters have been forwarded to the following since previous issue:

Gordon D. Richards.
John Philip Sousa.
Mme. Marie Decca.
Clarence De Vaux Royer.
Alexander Siloti.
Slade Oliver.
Maud Reese-Davies.
Marie Parcello.
Martin Haurwitz.
Genevra Johnstone-Bishop.
Frank Damrosch.
Marie Engle.
Josef Hofmann.
Theodore Thomas.
W. S. B. Matthews.
M. Pol Plançon.
David Bispham.
Mrs. Julie Wyman.
Mrs. J. Robinson Murphy.
Lillian Littlehales.
H. A. Chandler.
Bruno Steindel.
Miss Bertha Bucklin.
Richard Burmeister.
Oscar Saenger.
Mme. Marie Barna.
Samuel Blight Johns.

Miss Dora Valesca Becker.

At the concert of the Germania Männerchor of Baltimore, on March 10, Miss Dora Valesca Becker, the violinist, played the "Rondo Capriccioso" of Saint-Saens.

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"He was applauded with tremendous heartiness and recalled five times."—BEN WOLFF, in Boston Herald.

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| 6. TRISTAN AND ISOLDE, | Wagner |
| 7. AIDA, | Verdi |
| 8. RIGOLETTO, | Verdi |
| 9. IL TROVATORE, | Verdi |
| 10. LA TRAVIATA, | Verdi |
| 11. BARBER OF SEVILLE, | Rossini |

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|------------------------------|------------------------------|
| March 17, Boston, Mass. | March 22, Springfield, Mass. |
| March 17, Providence, R. I. | March 22, Hartford, Conn. |
| March 18, Boston, Mass. | March 23, Winsted, Conn. |
| March 18, Fall River, Mass. | March 23, Waterbury, Conn. |
| March 19, Worcester, Mass. | March 24, Meriden, Conn. |
| March 20, Boston, Mass. | March 24, New Haven, Conn. |
| March 21, Newburyport, Mass. | March 25, Philadelphia, Pa. |
| March 21, Lawrence, Mass. | March 26, Philadelphia, Pa. |

THOMAS CONCERTS.

Metropolitan Opera House.

NEW YORK.

SIXTH CONCERT.

WEDNESDAY AFTERNOON, March 16.

SOLOIST.....M. YSAÏE.
Symphony No. 4, D minor, op. 120.....Schumann
Concerto for violin, D major op. 61.....Beethoven
Overture, Tragic, op. 81.....Brahms
Symphonic poem, Les Eolides.....Franck
Chaconne for violin.....Bach
Festival March and National Hymn.....Kaun

SEVENTH CONCERT.

SATURDAY AFTERNOON, March 19.

SOLOIST.....JOSEF HOFMANN.

Beethoven Program.

Overture, Leonore, No. 2.
Symphony No. 9, D minor, op. 125.
Concerto for piano.
Overture, Leonore No. 3.

Van Yox.

W. Theodore Van Yox's dates for the future are:

March 13—Brooklyn, St. Ann's Church.
March 17—New York, organ recital.
March 18—Brooklyn, Hofmann Recital.
March 20—Brooklyn, St. John's Church.
March 23—Brooklyn, Grace Church.
March 24—New York, Mendelssohn Hall.
March 27—Ansonia (Conn.), "Crucifixion."
March 31—New York, Stabat Mater, St. James' Church.
April 11—Buffalo, N. Y., Orpheus Society.
April 17—Brooklyn, St. John's Church.
April 24—New York, Liederkranz Society.
April 26—New York, Musurgia Society.
April 27 and 28—Sherbrooke Festival.
May 4 and 5—Albany, May Festival.
May 18—New Haven, Verdi Requiem.

Madame de Vere.

Mme. Clementine de Vere sang in Richmond on February 3 and in Woonsocket, R. I., February 24. At both places her success was immediate and flattering. The following are the press notices:

Madame de Vere is a consummate artist with a very fine voice—a voice that has an "atmosphere" of reserve power about it, an absence from all effort, at once broad and soft, with an open, direct delivery. Anything more delightful than her treatment of the air "Softly Singing," from "Der Freischütz," or the two French lyrics, which she gave in response to a double encore, could not be conceived.—Richmond Dispatch, February 4, 1898.

The list of artists was headed by Mme. Clementine de Vere, whose phenomenal voice has not only gained her most deserved successes in this country, but who has achieved signal triumphs in Europe and Australia. Her selections from "Der Freischütz" and Sapio's "Spring Song" were entrancing, and the encores were well deserved. Her equal as a concert soprano has not been heard in Richmond for a long time.—Richmond Times, February 4, 1898.

Madame de Vere is recognized all over the world as a soprano of the highest rank. She sang last evening with all the wealth of vocal charm and perfection of method that have secured her well-known reputation, and delighted her hearers at each appearance. The exquisite voice and brilliant rendition were qualities that probably have never been heard here. Her range and power of voice seem almost unlimited.—Evening Call, Woonsocket, February 25, 1898.

Mais ce nous était jeudi soir un plaisir tout particulier, à nous, Canadiens-français, d'assister à une soirée où Mme. Clémentine de Vere, la célèbre prima donna, devait rendre avec un art si parfait, dans notre langue, quelques-unes des productions les plus justement fameuses du génie musical français.

Madame de Vere est jolie femme, soit dit sans blesser son humilité. Elle a le port gracieux, la voix suave, la diction correcte, et élégante. Aussi l'auditoire, qui en avait salué l'apparition sur la scène par des applaudissements enthousiastes, était-il heureux de l'acclamer encore plus vivement quand elle eut fini de chanter "Softly Singing," extrait de l'opéra "Freischütz," de Weber. Quand elle a poussé ce cri de l'âme: "C'est lui! C'est lui!" dont l'espoir et le désespoir semblent se disputer l'inspiration, un véritable courant magnétique a passé dans la salle.

En rappel, Madame de Vere a chanté la sérénade de Gounod, "Chantez, Riez, Dormez," paroles de Victor Hugo, et quelques instants après elle revenait sur la scène pour nous donner, encore en français, la chanson-valse "C'est vous," de Allegri, puis en rappel, la "Chanson du Printemps," de Sapio.

Chaque fois que Madame de Vere a paru sur la scène, des applaudissements prolongés l'ont accueillie, et elle a du comprendre bien avant qu'on le lui apprit, qu'il y avait dans la salle, et en nombre suffisamment imposant, des cœurs et des oreilles français.—La Tribune, Woonsocket, February 25, 1898.



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The Knabes of Baltimore.

APPENDED are two portraits of the young men who are now at the head of the old firm of Wm. Knabe & Co., the eminent Baltimore piano manufacturers. They represent the third generation of the house. Short sketches are attached to each subject, and these sketches are naturally short, as the men are exceedingly young, and yet they have had a varied business experience and are endowed with special gifts to enhance the value of



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their great plant and extend the business far beyond its past scope and bounds.

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model modern instruments endowed with all the quality and power and possibilities for dynamic effects that are expected in artistic products of the piano class. Under



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these same influences, infused with the enthusiasm of youth and the prospects of unlimited development, the Knabes are prepared to go to the very extremes of experiment and effort to produce the highest type of perfected American pianos, and as they are practical experts and artisans, who are besides musically educated, the musical world is entitled to expect more from them than is generally looked for in the piano line.

Ernst J. Knabe, Jr., was born in Baltimore, Md., on

July 7, 1869. He attended the City College in Baltimore and graduated at the Pennsylvania Military University in 1886 as a mechanical engineer. After leaving there he served an apprenticeship with Renwick, at that time the foremost furniture manufacturer in Baltimore, but left there after one year's service and worked for three years in the factory.

In 1890, after leaving the factory, he was compelled to spend nine months in the Adirondacks on account of his health, then returned and assisted his father in his various duties. He became a director of the company in 1892 and vice-president after the death of his father.

William Knabe was born in Baltimore, Md., March 23, 1872. He attended various primary schools, and graduated at the Pennsylvania Military University in 1889, entering the factory shortly afterward in the same year, where he stayed until 1892. During this time his father promised him that in case he built a piano himself he would make him a present of the same; and Mr. Knabe did so, building the entire piano, with the exception of the carving and the making of the hardware, and the piano is still in use at his home.

After leaving the factory he was given a position as salesman in the piano department of Messrs. Lyon & Healy, Chicago, Ill., where he remained for one year and then traveled.

In 1893 he became a director and also secretary of the company.

Pugno South.

NEW ORLEANS, March 13, 1898.

The Musical Courier, New York:

PUGNO colossal success here. Second recital by request Monday evening.

JAY BERT.

Oscar Saenger Corrects.

Editors of the Musical Courier:

PERMIT me to correct an error which crept into your account of the last Knapp musicale at the Savoy, under the direction of Francis Fischer Powers. Mrs. Elizabeth D. Leonard, the prominent contralto, who was mentioned as having had so much success, was classed with Mr. Powers' artist-students, whereas she has never studied with Mr. Powers, but has been studying with me for the past five years and is still with me. She merely assisted Mr. Powers on this occasion.

Very truly yours,

OSCAR SAENGER.

March 5, 1898.

An Artist Pupil of d'Arona.

Miss Edith J. Miller, who has studied with Randegger, Marchesi and later with Mme. Florenza d'Arona, has just been secured for the contralto position in St. Bartholomew's Church, this city, through her managers, Townsend & Fellows. She is also booked by them for "The Redemption" in Brooklyn, the Cortland, N. Y., May Festival, the "Stabat Mater" in New York city, and a concert in Plainfield, N. J. Thomas & Fellows make the statement that Miss Miller is the coming contralto of this country without doubt, and Madame d'Arona adds that Miss Miller is not alone possessed with an exquisite voice of delicious timbre, but has the soulful temperament of a born artist—a fine stage presence and a lovely face—and has just returned from a most successful concert trip.

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CHICAGO OFFICE THE MUSICAL COURIER,
224 Wabash Avenue, March 12, 1908.

AS usual with the advent of opera come the usual rumors: "Melba is ill!" "Nordica ill!" "Doubts entertained if the season will open as announced," and so on ad infinitum. Are these rumors merely schemes to awaken the jaded Chicagoan's unmusical soul? For assuredly, judging from recent happenings, something must be done to arouse interest. In last week's COURIER appeared an article severely censuring Brooklyn for its lack of appreciation of art. If the outlook for musical enterprise there is as black as in Chicago then the entire community of artists, foreign or American, may as well relinquish their aspirations and betake themselves and their accomplishments to another sphere. During the last few weeks great organists and great pianists have given recitals here, and, with one exception, to a beggarly house, mostly papered. Now, to find where the fault lies. Was it in the management, which failed to carry out its obligations and make adequate announcement, or was the public apathetic? If it were the fault of the public, why did the Auditorium present such an imposing spectacle when Clarence Eddy gave his concert recently? To a practical mind the reason was not far to seek. The advertising of the concert was undertaken a month in advance; every available space in the city told that such a concert would take place, and newspaper notices in advance heralded the affair and gave people ample time to form their plans. Still, one is forced to the conclusion that, notwithstanding the residence here of numerous artists who in several instances are famous throughout the world, and the possession of big colleges and other musical institutions, this city is not yet at the period of its life when art can claim a fair share of attention from the general public, and especially that part of the public whose mission in life is to be fashionable.

The element of the public that would patronize art and artists and that could appreciate lack, unfortunately, the necessary means. Here is the situation in Chicago at the present time.

Franz Rummel and a splendid Chickering piano were heard at the Central Music Hall on Monday. Being Mr. Rummel's only appearance in Chicago this season, a big gathering of musicians (principally pianists), in addition to the amateur public, assembled. Nothing can be added to the eulogies already given in the Eastern press. The program was intensely classic in construction, and included Bach, Beethoven, Chopin, Schumann, Brahms, Strauss-Tausig, Mendelssohn and Liszt. It was decidedly the heaviest recital given here this season, entailing an enormous amount of powerful concentration.

It is known that there is a standing offer from an Eastern orchestra for Max Bendix to go as assistant conductor and concertmaster. When asked if there were any possibility that New York might be his future home, Mr. Bendix replied, "I am not playing operatic accompaniments, thank you." Thus is the situation explained in a

nutshell. Chicago people are glad, therefore, that the opera has swallowed the proposed orchestra of New York, as one of the finest violinists of America will continue to reside here and conduct his now famous violin school, at the same time making frequent concert appearances.

The most cheerful news respecting Geneva Johnstone-Bishop reaches this office. She has entirely recovered after a considerable illness, and is now singing in the East. Among cities visited recently were St. Paul, Minneapolis, February 17, 18; Montreal, March 5; Philadelphia, March 7, and New York, March 9. Bishop has engagements in Ontario March 15, Toronto 17, Boston 20, and returns to New York for the entire month of April, with two engagements in Washington March 25 and 26. Mrs. Bishop will not return to Chicago until the end of May.

There is an unpleasant reflection upon the Chicagoan's capacity for appreciation when an artist of Katharine Fisk's attainments makes New York her home, instead of remaining here. What is there in New York which is lacking in Chicago? Is there a quicker recognition of artistic work, or is cultivation on a much higher plane? Whatever the reason, it is regrettable that the distinguished contralto of the West should have felt incumbent to remove to more congenial atmosphere.

When Julie Wyman left the city some years ago she could better be spared, as there remained Katharine Fisk. But Mrs. Fisk goes, and now whom have we? There are several appearances already arranged for her in New York. She sings with orchestra March 23 at a large private musicale, and on April 12 Mrs. Fisk will give a song recital with the assistance of Miss Rita Lorton at the Astoria. Miss Lorton, by the way, is a charming soprano, with a very distinctive personality and style of singing. Among novelties produced by the former Chicago artist will be Bemberg's "La Ballade du Densperé" for contralto, piano, reciter, violin and 'cello. It is, so far as is known, the first production in this country.

Later in the season Mrs. Fisk and Miss Lorton will give a recital in Chicago, at which the Bemberg Ballade will be performed, but unfortunately there will be only one public appearance in Chicago by this charming duo of artists. Although Chicago can ill afford to lose our most gifted contralto, still the latter carries to her new home the good wishes of all who have known her in public or private life.

With each concert given by the Spiering Quartet the attendance has increased, so that it now looks as if the organization had obtained the firm hold upon the Chicago public, to which it was unquestionably entitled. Unfortunately in this city of commerciality there is left but little of the artistic side, so that the victory obtained by the Spierings is more unusually great. Their playing, always of true artistic worth, has developed in even greater measure during the past few months until the excellence of the ensemble work is in many respects unsurpassed. This was especially noticeable in the Schubert D minor Quartet, with which the present series of concerts closed last Tuesday.

In many of the principal cities, such as St. Louis, Cincinnati, Louisville and Milwaukee, the Spiering Quartet has been a noted attraction during the musical season. Chicago, always prone to neglect the home artist, now recognizes that the playing of the quartet is a liberal education in the matter of chamber music, and it is probable that next season will find crowded houses at the concerts given by the most artistic combination of players west of Boston. The work done this year has been such as to excite the admiration of all true musicians. Theodore Spiering is a leader by nature, and understands in large degree

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the value of tone color, so that in the interpretation of various works the playing has been marked by his masterly leadership. Mr. Spiering, with his associates, Messrs. Weidig, Roehrborn and Diestel, have the gratification of knowing that they have done much toward educating the musical public to a truer understanding of the classics.

It is good to be able to record the remarkable successes of the popular Apollo Club conductor, W. L. Tomlins. This past master in the art of doing well whatever he may undertake has found in the lecture platform a place for which he is peculiarly well adapted. Music is with him a part of his nature. Theoretical knowledge is most fortunately blended with practical experience and the utmost good sense. Since Mr. Tomlins adopted this work, in addition to his other arduous labors, he has given almost 200 lectures in different cities of the Union. As is a matter of general knowledge he has made the training of young voices his life task. Public school authorities have recognized his aspirations and have given him opportunities granted to but few to study intimately the effects of his method. The practical result is very ably shown in his lecture exposition on the promotion of the cause of music and song and their educational influence generally. That his lectures have been cordially received but imperfectly expresses the character of the reception. Such immediate and such strong interest was aroused as led him to decide not only to continue, but also to materially enlarge his scope. With that view he has succeeded in perfecting arrangements by which he can each week leave Chicago from Thursday night till Monday morning, and so give those teachers in distant cities an opportunity to acquire some of the famous Tomlins' methods, by means of which so many children's voices have been cultivated.

A. J. Goodrich has been engaged to lecture on tone-color at the Omaha Exposition.

Frank King Clark, the basso, of whom so much has been heard this season and who obtained well-deserved success, has now been selected against all comers for the Kenwood Evangelical Church. With Mrs. Wilson, soprano, and Frank King Clark, basso, the quartet becomes now one of the two most artistic in the city.

There has been much discussion as to the possibility of George Hamlin rejoining the Kenwood Church, and should this prove correct the quartet will be unsurpassed in Chicago.

Thursday the committee of the Second Presbyterian was notified that Mrs. Genevieve Clark Wilson would resign on account of the much higher stipend given by the Kenwood Church. Mrs. Wilson has long been known as the leading oratorio soprano of Chicago. The purity of her voice and singular talent for church music have made her the most sought after singer in the city. Mrs. Wilson's gifts are not restricted to sacred music, however, as in lyric music she is one of the most captivating singers we have heard here. Such a voice as Mrs. Wilson's could do justice to the music in the "Swan and Skylark," to be given by the Apollos, and it is somewhat surprising that she was not engaged for that performance.

Musicians here seek to know why W. H. Sherwood is not heard with the Chicago Orchestra. In Memphis recently the *Daily Scimitar* spoke of his splendid performance in the following manner:

Though it was the fourth appearance in our city within the past few years of William H. Sherwood as pianist, his welcome was warmer than ever, and his playing, always the most artistic, even surpassed former efforts. It is doubtful if another pianist, with so little rest from a fatiguing journey, could have not only sustained, but increased his reputation as a truly great artist, as Mr. Sherwood did upon this occasion.

The majority of his numbers were not only a test upon his abilities as a musician and executant, but upon his

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endurance and vital force as well. That these were far from spent was evident in the masterly and brilliant style in which he gave Liszt's "Campanella," in response to the hearty encore at the conclusion of seven very exacting numbers. Mr. Sherwood in his previous visits delighted his hearers and gained many warm admirers, but more than ever has he stamped himself as a pianist of perfectly irreproachable technic, sureness of touch, rhythmic sensibility, gigantic memory, sound judgment and of musical conception that leaves nothing to be desired.

In referring to the concert given by the Manuscript Society here the *Times-Herald* voices the opinion of all those who heard his compositions and performance:

William H. Sherwood provided a Christmas dance, which was played by him with the assistance of Miss Mary Angell. He was also responsible for two solos, "Mazurka," in C minor, and "Allegretto Espressivo," which were liked so well that the composer was again called to the piano. Mr. Sherwood has so broadened his grasp upon the instrument that his playing is always a delight. Brilliant, scholarly, and filled to the brim with virtuosos qualities, his work justly places him in the front rank. To a most ample technical facility he adds the understanding of a skilled interpreter, never forgetting the need of a singing, musical tone.

The Sherwood school has been the most successful of any enterprise started within several years. The management, in the able hands of Walton Perkins, has been conducted on a most liberal basis; the various departments are in accomplished hands, and there is always that busy appearance that accompanies recognized success.

The first of a series of musicales, by Frank T. Baird, was given Thursday at his commodious studios, in the Ely Building. While supposedly a pupils' recital, the work accomplished was of the order expected from professional vocalists, and the five singers presenting the program proved that it is not an absolute necessity to leave this country in order to obtain an artistic education. Mr. Baird has for years been of the respected conservative class who, without any blatant and noisy self-advertisement, turned out more than the average number of capable vocalists. At each one of this series of recitals five of Mr. Baird's students appear, and, without really a show program, sing the works they have been studying with him recently. Each pupil has two numbers, and is therefore enabled to make a better appearance. There are very few teachers who can claim such an artist as George Hamlin for a pupil, but the latter studied with Mr. Baird five years, and everyone knows that Mr. Hamlin is the leading tenor of Chicago and the West.

The well-known composer, Frederic Grant Gleason, also claims strong recognition as a remarkably successful teacher of the piano. The following was the program of Mr. Gleason's pupil, Miss F. Trumbull, on Wednesday, at the Auditorium Recital hall. Circumstances prevented my attendance, consequently I can only repeat what I heard very generally stated—that very marked musical ability was shown.

Prelude in E minor.....Chopin
Etude in C sharp minor.....Chopin
Andante and Rondo Capriccioso.....Mendelssohn
Miss Florence Geraldine Trumbull.
Violin and piano—
La Captive (G string).....Mrs. H. H. A. Beach
Berceuse.....Mrs. H. H. A. Beach
Rudolph Berliner.
Mazurka in B minor.....Chopin
Valse in C sharp minor.....Chopin
Scherzo in C sharp minor.....Chopin
Miss Florence Trumbull.
March Funebre, from Sonata, op. 35.....Chopin
Nocturne, op. 9, No. 2.....Chopin
Tarantelle.....Rubinstein
Miss Florence Trumbull.
Violin and piano, Second Concerto.....DeBeriot
Mr. Berliner.
Berceuse.....Chopin

Capriccio Brillante.....Mendelssohn
Miss Florence Trumbull.
Orchestra parts of the Capriccio played by Miss Fay Trumbull.

Mrs. Serena Swabacker goes to New York and several Eastern cities next week, where she will be heard in concert and private musicales. Among recent notices one of the best I have seen refers to her in the following terms:

One of the recent soloists should come in for a special mention. This soloist was the soprano, Mrs. Swabacker, who appeared at the concert just before the departure of the orchestra on its tour. Mrs. Swabacker is a vocalist of the most genuine metal, gold without alloy, both as regards voice and method. She has a flexible high soprano voice of liquid purity and resonance, which carries admirably and without forcing fills the largest space, while the sweetness and refinement of the sounds which issue from her throat can scarcely be surpassed by even the most famous artists. Since she is a Chicago lady, and has received a large part of her artistic schooling in this city, local pride is perfectly justified in her case. The charming "Bird Song" from the "Pearl of Brazil," by David, with flute obligato, was given by her with a fluency, grace and elasticity I have not often heard equaled.

At the Acorn Club, Philadelphia, last Monday Mme. Geneva Johnstone-Bishop sang:

Aria, from Le Cid.....Massenet
Sleep, Little Rosebud.....Chaminade
Evermore Lost to Me.....Bach
Aria, from Gabriella.....Pizzi
Aria, from La Bohème.....Puccini

Walter Damrosch will give two lecture recitals before the Amateur Musical Club, to which the public will be admitted, at Steinway Hall, Wednesday, March 16, at 3 o'clock, the subject being "Tristan and Isolde," and on Friday, March 18, at the same hour, subject "Parsifal."

Mrs. Alice White De Vol wants a manager, and a bright manager might with advantage look after that clever lady's interests. Her lectures and recitals are among the most interesting now being given. The papers speak enthusiastically of her:

Mrs. Alice White De Vol contributed a brilliantly written and no less brilliantly read paper on "Music and the Poets." It was a rapid sketch of the influence music has had on English poets from Chaucer to Browning, and on Americans from Bryant to Sidney Lanier. Any attempt to epitomize this paper could only work injustice, and will not be attempted. Mrs. De Vol closed her paper with an effective recitation of Shelley's "Ode to a Skylark."—Columbus Dispatch.

The *Commercial Tribune*, of Cincinnati, said:

Miss Alice White De Vol's paper upon "Poetry and Music," read Wednesday afternoon before the Ladies' Musical Club, of this city, was, in point of rich research, critically comprehensive scope, literary excellence and graceful presentation, one of the rare literary treats of the season. The recital program was devoted to American composers, and an admirable presentation of vocal and instrumental numbers was heard by an audience of generous numbers and an appreciative mood.

Misses Blanche E. Strong and Harriet Johnson, of the faculty of the Sherwood Piano School, gave a fine piano program in the Steinway Recital Hall a short time ago. This was the program:

Sonata, G major, first and last movements, for piano and violin.....Rubinstein
Miss Blanche Strong and Samuel Rhys.
Prelude and fugue.....Bach
Impromptu.....Schubert
La Guitarre.....Moszkowski
Miss Harriet Johnson.
Ballade.....Reinecke
Miss Blanche E. Strong.
Waltz.....Chopin
Berceuse.....Chopin
Scherzo, B flat minor.....Chopin
Miss Harriet Johnson.
Siegfried's Love Song from Die Walküre, Wagner-Bendel
Miss Strong.
Idylle.....W. H. Sherwood
Soirée de Vienne.....Schubert-Liszt
Serenade.....Chaminade
Staccato Caprice.....Vogrich
Miss Johnson.

Emil Liebling played the following program this afternoon at Kimball Hall:

Concertstueck, op. 79 (with second piano).....Weber
Tarantelle.....Raff
Allegretto Giocoso, op. 39, for four hands.....Moszkowski
Allegro Brillant, op. 92, for four hands.....Moszkowski
Tarantelle in A minor (for two pianos).....Liszt
Fantasie, Ruins of Athens (with second piano).....Liszt

It was an error to omit Mr. Carberry's name as one of the stars at the Slusky concert. The young tenor is widely known as one most accomplished in oratorio work, and who also can give a recital of varied compositions. His own fine voice and M. Tetedoux's excellent method have combined to produce a thoroughly capable artist.

The recital given by Mrs. Fannie Hiatt Dutton and Albert Janpolski, under the auspices of the American Conservatory, next Tuesday will comprise the following program:

The Eagle.....MacDowell
The Brook.....MacDowell
Witches Dance.....MacDowell
Mrs. Dutton.
O Lord Have Mercy (St. Paul).....Mendelssohn
Gondolier's Song.....Schumann
Serenade of Don Juan.....Tschakowsky
Mr. Janpolski.
Etude in A minor.....Chopin
Marche Funebre.....Chopin
Impromptu, G flat major.....Chopin
Mrs. Dutton.
None but a Lonely Heart.....Tschakowsky
An Old Rhyme.....Clayton Johns
Daphne's Love.....Ronald
Mr. Janpolski.
Concerto for piano in A minor.....MacDowell
Mrs. Dutton.
Orchestral parts played on second piano by Mrs. Gertrude Mordough.

A recent mention of Mrs. Gertrude Bovée Müller in these columns only alluded to her delightful voice and personality. Added to these gifts is one for composition, which has been recently exemplified in an unmistakable manner. I allude to a charmingly dainty serenade.

The Kalamazoo *Evening News* grew enthusiastic over the recital given by Miss Mary Wood Chase. No one of our new school of pianists has been awarded anything approaching the laudatory comment given to Miss Chase in the Chicago daily papers, and now the Kalamazoo papers follow in their wake and find that:

The three opening numbers, Finale, op. 43 (Franz Schubert), "At Evening," "In the Night" (Robert Schumann), were exquisitely rendered by Miss Mary Wood Chase. She seemed to be thoroughly in touch with the artistic spirit which dominated both these compositions, for to play Schubert, and particularly the romanticist Schumann, intelligently require richer gifts than mere technical ability. Aside from the artistic reading of these works the pedal was marked throughout for its intelligent use and being conducive of such excellent effects quite out of the ordinary.

Miss Chase's technical ability is excellent, and fully meets the requirements of the most difficult compositions. The equality of her fingers seemed to be singularly well developed for graceful scale work, and the bell-like quality and carrying power of her tone was absolutely refreshing to the listener, for just this all-important, indispensable adjunct to artistic piano playing, called tone, is too often found conspicuous by its absence. * * * Miss Chase next followed with a capriccio and intermezzo by Johannes Brahms and "Masquerade" and "Unmasking," by Moszkowski. In these four selections the pianist demonstrated her versatility. Prolonged applause brought as an encore the ever fascinating "Etude Mignonne," by Edward Schutt, a charming composition, and played with unusual delicacy.

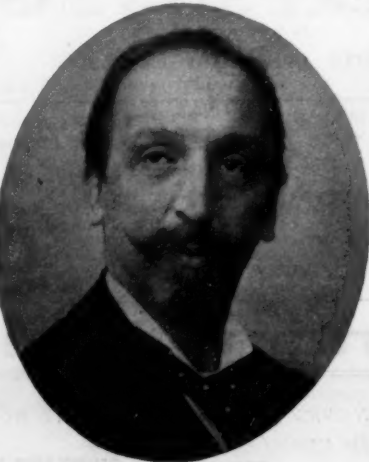
It remained for the Chopin numbers, impromptu, two preludes, nocturne, ballade, scherzo, to demonstrate Miss Chase's ability as a poetic player, and she certainly did herself and her teacher, Prof. Oscar Raif, much credit in the artistic manner with which she rendered these numbers. Worth special notice was the nocturne, which certainly demonstrated much careful and conscientious work. The singing quality of tone was superb, and exquisite use of the pedal brought out many charming effects. Her sympathetic temperament predominated and impressed it-

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self everywhere in this number with the stamp of unusual power.

Diametrically opposed to the graceful nocturne was the agitated scherzo in B minor, a weird composition, but played with unusual fire and excellent rhythm, the latter particularly difficult in this solo. The demoniac first movement finally resolves itself into a beautiful adagio, and we are transformed from lowering clouds, thunder and flashes of lightning, to green pastures and refreshing sleep; a lullaby wafted about us by the gentle zephyrs of a still summer night. Truly this was played with a magic touch and true poetic dignity.

Miss Fay Foster, a young composer and pianist, of Chicago, recently gave a concert in DeKalb. The *Chronicle* said of her performance:

Miss Foster exhibited talent in her numbers that would have been expected from a master, and coming from a mere girl it was truly marvelous. She played some of the most difficult of compositions with ease, and as all of her music was memorized it seemed a part of herself rather than the interpretation of the work of some well-known composer. In her first number she played Bach's Chromatic Fantasia and Fugue, considered one of the six most difficult selections ever written, but the audience would never have known it was hard work, so perfect her technic as to be unnoticeable. One number she gave of her own composition, "The Serenade of the Elves," clearly demonstrating the fact that all of her talent does not lie in being able to play music.

Miss Foster, aside from her talent, has a charming personality which made her many friends during her brief visit here who will gladly welcome her should she again favor us with a visit.

Robert Stevens played last month in Wisconsin for the university and gave a series of piano recitals at Madison. The last program, taken from works of Bach, Beethoven, Schumann and Chopin, was exceptionally well arranged. Since his appearance with the Thomas Orchestra at Central Music Hall Mr. Stevens has made arrangements for various concerts.

At this afternoon's concert in Handel Hall, under the auspices of the Chicago Musical College, a program of very artistic quality was given by members of the faculty. The artists who took part are among those prominent in Chicago. Clare Osborne Reed, the teacher and pianist, played Nocturne and Valse, Chopin; Concert Waltze, Strauss-Schutt, and with Franz Wagner, the cellist, Mendelssohn's Sonata, No. 1. As a solo, Mr. Wagner gave a good interpretation of Popper's Tarentelle. The Swedish baritone, John R. Ortgren, sang in his excellent manner "A Song at Even," Campbell Tipton. Mr. Ortgren is one of the best basses resident in this city. Mabel F. Shorey, whose contralto voice seems to be growing fuller and richer, sang delightfully a dainty song by Kate Vanderpoel, "La Miniature;" the "Madrigal," Chaminade, and "My True Love's Eyes," Roma. Next Saturday afternoon a musicale will be given by pupils. An excellent program has been arranged.

Frank Rushworth, the young tenor, who has met with success at Daly's Theatre in New York, is a pupil of William Castle, director of the vocal department of the Chicago Musical College. Mr. Rushworth sang here in opera and on the concert stage a year ago, and won praise from all the music critics.

The date of Arthur Rech's piano recital has been set for Friday evening, April 22. It will be given at Handel Hall and is in the form of a testimonial benefit to Mr. Rech, given by the Chicago Musical College. The assisting soloists are Catherine Hall, violinist; Emma Swasey, soprano, and Frantz Proschowski, tenor.

FLORENCE FRENCH.

Clementi Belogna.

Sig. Clementi Belogna, the eminent basso, has been engaged by the Philharmonic Society of Montreal for the principal bass roles in its Music Festival, which will be held on April 12 and 13. Signor Belogna will be heard in "The Damnation of Faust," a matinee, and in "Romeo and Juliet," in concert form, and to be sung in English. He will also appear in several other important events this spring.

Verlet and Bloodgood.

The two great singers, Mlle. Verlet and Madame Bloodgood, assisted by Miss Irma Nordkyn, the Norwegian pianist; Robert Thrane, cellist, and Ernest Gamble, basso, are creating quite a musical sensation in the South. Impresario Thrane is very proud of this concert company and their great artistic success. They appeared at Louisville and Memphis last Thursday and Friday, and this week they give concerts at Mobile, March 15; New Orleans, March 16, and Galveston, Tex., March 18.

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PHILADELPHIA, Pa., March 14, 1898.

THE last of the Monday evening musicales at the Acorn Club, under the direction of Joseph Spencer Brock, was given this evening, and was attended by the usual number that have been attracted to the other of these social functions.

The leading soloist of the evening, and one of the best vocalists heard at the Acorn Club this season, was Mrs. Josephine Jacoby, of New York city, a contralto whose singing has created much favorable comment in the musical world recently. Mrs. Jacoby's voice is remarkable in its range, its volume is penetrating and sympathetic, and she has a rare intelligence in the delivery of her songs, which make them particularly effective. Her program this evening could not better have been selected to show her voice to its very best advantage, and the ladies of the Acorn Club, most of whom are very musical themselves, as well as of the exclusive social set of this city, were particularly hearty in their applause. Assisting at the concert were Nicholas Douty, the popular Philadelphia tenor, Miss Maud Morgan, of New York, a harpist of wonderful skill, and Selden Miller, pianist. Though not on the program, a double quartet of ladies gave two choruses. They were Miss Pyle, Miss Welsh, Miss Stuart, Miss Curtin, Miss Hart, Miss Cassatt, Miss Hutchinson and Miss Jordan. Joseph Roedel sang two songs, "Nature's Evening Song" and "The Garden of Roses." The program of the concert was as follows:

| | |
|------------------------------------|------------|
| Under the Rose..... | Fischer |
| Si mes vers avaient des ailes..... | Hahn |
| Lehn deine Wang..... | Jensen |
| Mrs. Jacoby. | |
| Siegmund's Love Song..... | Wagner |
| Siegmund heiss Ich..... | Wagner |
| Nicholas Douty. | |
| Lamento..... | Hasselmans |
| Spring from The Seasons..... | Thomas |
| Im Herbst..... | Franz |
| Where Blooms the Rose..... | Johns |
| Mrs. Jacoby. | |
| Thou Gentle Gazer..... | Addicks |
| Serenade du Passant..... | Massenet |
| Wie bist du meine Konigin..... | Brahms |
| Mr. Douty. | |
| Danse des Sylphes..... | Godefroid |
| Miss Morgan. | |
| Autumn Gale..... | Grieg |
| Mrs. Jacoby. | |

W. W. HAMMOND.

Georg Liebling's Chopin Recital.

LONDON, March 3, 1898.

THE following quotations from the press show how highly esteemed is this great pianist's interpretation of Chopin at his recital at St. James' Hall on February 25:

The high reputation established by this clever pianist was decidedly enhanced at his Chopin recital, given on Thursday afternoon in St. James' Hall, when a sufficiently representative program of the Polish master's most characteristic works was played with taste, brilliance and intelligence. In one or two passages, such as the close of the ballade in G minor, perfect clearness was sacrificed to pace, but the fault is one to which many of the greatest pianists are liable, and it was more than compensated by the poetical expression and the nicety of phrasing which were manifested throughout. The program contained the beautiful fantasia in F minor, admirably played in all respects; the ballades in G minor, A flat and F minor, the scherzos in B minor and B flat minor, and the polonaise in A flat, so that although many classes of the composer's work were left untouched the pieces chosen included a very large proportion of those which are justly regarded as his masterpieces.—Times.

The large audience at Herr Liebling's Chopin piano recital in St. James' Hall yesterday afternoon included the Princess Christian. Chopin's music demands sentimental treatment in far greater measure than would be suitable for the interpretation of the choicest efforts of other composers. The applause bestowed on his rendering of the ballades in G minor, A flat and F minor, the scherzos in B minor and B flat minor, the fantasia in F minor and the brilliant polonaise in A flat, was in large degree well deserved, the touch in every item being pure and musical, and the general method in execution beyond cavil in all passages requiring delicacy of treatment. One extra piece was demanded and accorded at the conclusion of the regular program, after which Herr Liebling's admirers were content to disperse.—Standard.

For his seventh appearance in London Herr Liebling chose to be heard in a selection from the works of Chopin, and although we did not hear the whole of the program, we were quite able to form an opinion as to his merits as an interpreter of the Polish composer. Herr

Liebling is a thorough master of his instrument. On each occasion we have heard him since his debut in the autumn, the opinion we first gave of his accomplishment has been uniformly strengthened. He had a crowded audience, among whom was the Princess Christian.—Morning Advertiser.

The Princess Christian was present yesterday afternoon at St. James' Hall for Herr Georg Liebling's recital, which was devoted mostly to familiar works by Chopin. The piano used was the new one by Broadwood, with the frame in barless steel. It has now been decided that Herr Liebling's final concert, next Thursday, shall be orchestral, with Dr. Villiers Stanford as conductor, and the program comprises the pianist's concerto in A and Liszt's in E flat. Mr. Vert is also arranging a provincial tour.—Daily News.

Among persons of artistic taste the most popular of all composers for the piano, or piano and orchestra, is undoubtedly Chopin; so that in whatever style a pianist in the course of his professional recitals may begin, to Chopin he must inevitably come at last. Thus, that accomplished player, Herr Liebling, after a course of Beethoven, Schumann and other composers, gave, at his seventh recital, a performance which was confined exclusively to the works of the composer and pianist who, besides knowing the piano better and understanding its genius more thoroughly than anyone else, wrote for it the most poetical pieces that its vast repertory contains.—St. James' Gazette.

Mr. Liebling's Chopin recital at St. James' Hall on Tuesday evidently excited a considerable amount of interest among the musical amateurs, for the hall was well filled with a highly appreciative audience. Mr. Liebling's playing of the works of this sovereign of composers for the piano was in every way worthy the great master; for not only does he play with exquisite accuracy and infinite delicacy and intelligence, but with an intensity of feeling that is rarely heard in London. It would be invidious to say that he played one number better than another, especially as all were rendered so beautifully and with such artistic refinement.—Whitehall Review.

The seventh and penultimate recital of M. Georg Liebling, held on Thursday afternoon, February 24, was appropriated exclusively to the works of Chopin. The scheme comprised those compositions of Chopin that are now familiar to all, played before the public more or less in turn at every piano recital. The numbers were as follows: The fantasia in F minor, op. 49; the ballade in G minor, op. 23; the scherzo in B minor, op. 20; the ballade in A flat, op. 47; the fiery scherzo in B flat minor, op. 31; the ballade in F minor, op. 52, and the grand polonaise in A flat, op. 53. To this comparatively concise list was added on an "insatiable" encore the "Chant Polonaise." Herr Liebling again won the enthusiastic applause of a large audience. Herr Liebling was at his best; and his so-called "idiosyncrasies," if any, are not spoken of with disfavor by a daily contemporary who lately hinted at a want of "virility," but now admits that the touch was, in every item, pure and musical, and the general method of execution beyond cavil in all passages requiring delicacy of treatment. We so far concur with our caustic contemporary in expressing a well-weighed opinion that Herr Liebling excels in his milder moods, while at the same time his energetic and forcible execution in the many outbursts of volcanic vehemence to which Chopin is prone, ought to be accepted and appreciated as an effort of intellectual enthusiasm fully called for by the occasion.—Musical Standard.

Another Scherhey Pupil.

Helen Stursberg, soprano, was the vocal soloist at Albert Treitschel's organ recital recently. She sang an aria and later the Bach-Gounod "Ave Maria," with organ piano and violin, and created quite a sensation with her singing. March 17 she appears at a concert in Brooklyn, N. Y.

Ffrangcon-Davies.

Ffrangcon-Davies, the eminent Welsh baritone, arrived last Wednesday to fill a number of festival engagements in this country during March, April and early May. Ffrangcon-Davies will also give a series of song and cantillation recitals, the first of which will be given at Mendelssohn Hall on the 31st of this month. Ffrangcon-Davies had a novel experience in London while giving one of his cantillations, when he himself in effigy appeared at the entrance to the stage. With very few appropriate words to the audience, he turned the tables, and thus made the cantillations one of the greatest musical successes of the London season. Mr. Davies will appear with the Boston Symphony on March 18.



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THE following are some of the new publications by Breitkopf & Härtel:

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D'Albert, interlude to the second act of "Gernot"; score, \$2; parts, \$7.20.
 Beethoven, Funeral March from Third Symphony, op. 55; parts, \$3.60.
 Floersheim, O., Suite miniature; score, \$3.
 Jadassohn, T., ballet music to "St. John's Night in the Woods," op. 58; score, \$6; parts, \$8.40.
 Lortzing, Overture "Die Opemprobe"; parts, \$3.60.
 Weingartner, "The Fields of Heaven," symphonic poem, op. 21; score, \$7.50; parts, \$15.60.
 Reinecke, C., interlude to the fifth act of "King Manfred," arranged for military band; parts, \$5.
 Gluck, overture to "Iphigenia in Aulis," in R. Wagner's edition, arranged for military band; parts, \$4.60.
 Hamerick, Asg., Symphony spirituelle, No. 6, for string orchestra, op. 38; score, \$2.50; parts, \$2.

Mrs. Katherine Fisk.

Mrs. Katherine Fisk, one of the best known American singers who has been residing for four years in London, has returned from England, and will take up her permanent residence in this city. This is good news, for Mrs. Fisk is an artist of exceptional merits.

Emile Andrew Huber.

Misses Lawler and Owen, Mrs. Hyneman, all sopranos, and Messrs. Robert Hiller, tenor, Hugo Lüttich, violin, and Dr. Hatch, cello, all participated in Mr. Huber's musicale last Saturday at his spacious and artistic studio, 12 East Fifteenth street.

Guilmant Sails.

Alexandre Guilmant sailed to-day by the French liner La Normandie. He gave fifty organ recitals during three months in the different large cities in this country, all of which proved both artistically and financially highly successful. It is to be hoped that the great artist will be prevailed upon to return to our shores later, as the beneficial influence of his work while among us was widespread.

The Henschels.

Mr. and Mrs. Henschel left for their English home last Wednesday on the Teutonic, after a most remarkable season in America. These artists sang seventy-nine song recitals, and the tour was in every respect a greater success than any of their former trips. Their manager, Henry Wolfsohn, has received a large number of applications for next year. They will, however, not return, at least not for a number of years.

Regarding Mr. Henschel's remarkable versatility, the following incident is quite interesting: At the Kneisel Quartet evening, February 28, in Boston, a number of vocal quartets by Henschel were on the program. They had been rehearsed for some weeks. At the last moment Evan Williams, the tenor, could not sing on account of a sudden indisposition. Ingenious, the Mr. Henschel, composer, conductor, pianist, singer, emperor of accompanist, &c., prevailed upon Max Heinrich to sing the bass a sudden indisposition. Ingenious, Georg Henschel, he at the same time playing the accompaniments.

Lewis W. Armstrong Busy.

That this baritone and vocal pedagogue is busy may be gathered from a short summary of his recent doings. He is becoming increasingly popular and well known throughout the country, a result of intelligent and well-directed effort.

On Saturday evening he sang at a recital given by Edmund C. Stedman, the well-known poet, at the club house of the Graceland Club, Lawrence Park, Bronxville, N. Y.

Mr. Stedman read his poems and Mr. Armstrong sang several of them. One in particular, the "Creole Lover's Song," music by Buck, Mr. Stedman paid him the compliment by saying he had never heard it so well sung. It was a very fine affair, socially and otherwise.

Last Monday the Columbia College Glee Club, assisted by Miss Anna M. Morrell, pupil of Mr. Armstrong, a soprano, gave a concert, which was much enjoyed, at Calvary Presbyterian Church, on West 116th street. Miss Morrell was very enthusiastically received, and gives promise of becoming a singer of note, as she is naturally talented and ambitious.

At St. Andrew's M. E. Church, Seventy-sixth street, near Columbus avenue, where "The Holy City," Gaul, was given for the second time, by request, this season by the choir and a large chorus, his pupil, the contralto soloist, Miss May Coburne Thomas, particularly distinguished herself in the solo "Eye hath not seen." It was reported from several directions that it was the solo feature of the performance. Miss Thomas has been studying with two very prominent teachers for the past five years, and came to Mr. Armstrong in October with two distinct breaks in her voice, which her performance of Sunday evening shows are now completely eradicated.

Mr. Armstrong has had the best season in his experience, and the present indications point to an equally busy summer.

"Sinbad" at the American.

FUN, pure and simple, reigns at the American Theatre this week. The Castle Square Company is again displaying its versatility and more its amiability. The principal soloists step down with apparent resignation from their highly dignified places in aristocratic, serious or even tragic roles, and put on the motley to amuse the populace. And the said populace, although somewhat bewildered at these lightning changes and prepared to exclaim at each new change of bill, "Well, what next!" seems by attendance to appreciate these efforts of the management and company to please, instruct and amuse.

"Sinbad; or, the Maid of Balsora," is a spectacular production which gives opportunity for fine effects in costume, scenery, tableaux, and also for the interpolation of specialties, local hits, and, in stage parlance, "gags." It relates the absurd modern adventures of the Arabian Nights hero, brings in the "Old Man of the Sea," the "Valley of Diamonds," panoramic view of the White Squadron, patriotic songs, a "March of All Nations"—this beautifully put on the stage with due reference to the Cuban situation—"Origin of the Harp" in a series of prismatic pictures, some of which might be improved by more delicate coloring. But to enumerate all special features would take a column instead of a paragraph. Suffice it to say, that as a spectacular performance it



BESSIE FAIRBARN.

seemed to fulfil its purpose, excepting so far as length was concerned. It must be cut considerably to save the eyes and temper of the public.

Oscar Girard, as Fresco, had a prominent part, and won much applause, and so did E. N. Knight as "Snarleyow." Their special songs were enthusiastically received; so also was the special song of Gertrude Quinlan. Her acting as Salmagundi was charmingly natural. Miss Louise Royce made a handsome and generally attractive Sinbad, and the three pretty "sweethearts," who pervaded the play, Marie Celeste, Ruth White and Maud Vincent, were quite worthy of real lovers. Miss Bessie Fairbairn, whose picture appears in this issue, had an absurd small and unthankful part, but she made the most of it. The complete cast was:

Sinbad, a dashing young 'prentice.... Miss Louise Royce
 Count Maladetto Spaghetti, a nobleman from foreign shores..... Joseph F. Sheehan
 Ninetta, Sinbad's sweetheart..... Miss Marie Celeste
 Snarleyow, a villain, who woos and tries to wed Ninetta,..... Ed G. Knight
 Fresco, an idle apprentice, who blossoms into a cannibal king..... Oscar Girard
 Salmagundi, Snarleyow's lieutenant.....
 Miss Gertrude Quinlan
 Nicola, father of Ninetta..... Raymond Hitchcock
 Old Man of the Sea..... A. W. Mafflin
 Maraschino, who wins the Count. Miss Bessie Fairbairn
 Angelo, Fiametta's sweetheart..... Miss Ruth White
 Rafael, Zerlina's sweetheart..... Miss Maud Vincent
 Fiametta, in love with Angelo..... Miss Lillian Lipyeat
 Zerlina, in love with Rafael..... Miss Emma King
 Cupid, the guardian fairy..... Miss Marion Berg
 Tuesday..... Ali
 Wednesday..... Beni

Miss Bessie Fairbairn was born in England, but her father, Angus Fairbairn, a singer and a good pianist, is Scotch. When a small child, too young to sing, Miss Fairbairn appeared at the entertainments arranged by her father, where she played the piano.

Her first operatic appearance in this country was in

Boston, with Neuendorf, in the Bijou Opera Company, singing in the original production of "A Trip to Africa." She sang first in the chorus and afterward in the principal roles.

After six weeks in Boston she went to Chicago with Neuendorf, and in that city the company was stranded. But Miss Fairbairn soon received an offer from the Bennet & Moulton company as prima donna in light comic opera. The success she gained as Lady Jane in "Patience" had much influence in forming her taste for character work. She remained three years with the Bennet & Moulton company, and then had one season with Mes-tayer. Her last traveling engagement was with the "Princess Bonnie" company.

This is Miss Fairbairn's second season with the Castle Square company, and one of her favorite roles is Chopinette in "Paul Jones." The part that pleases her most, however, and which she considers best adapted to her voice and characteristics is Priscilla in "Dorothy."

Miss Fairbairn's voice is a full contralto, and her personality is most wholesome and winning. Of strong physique, her temperament is intense, and her likes and dislikes are positive. It is impossible for her to do anything by halves. She is a bachelor maid, and has many worthy ambitions; one of them is to live in New York all the time. Another ambition is to be a painter. She has an intense love for floriculture, and violets are her favorite flowers. Her tastes are domestic, and she is devoted to dogs of all kinds. She is also fond of athletics and is an expert wheelwoman, and regrets that she cannot devote more time to outdoor life.

Mlle. Alice Verlet.

The great French prima donna, Mlle. Verlet, will be the star of the May musical festivals to be given in the South next May. It was singularly fortunate on the part of the management to be able to secure this talented prima donna, as she has been offered several engagements abroad, all of which she refused on account of her contract with the Southern Festival Association.

Concerts for the Young.

Two concerts for young people will be given in the Lyceum Theatre on March 25 and April 15. The idea is to educate the tastes of young people, and "give them an opportunity of a pure and simple nature." The first concert will comprise works by Beethoven, Haydn, Bach, Boccherini, MacDowell, Mendelssohn, Gounod and Strauss.

Wichita Musical Club.

The Wichita Social Club will shortly celebrate the 165th anniversary of the first production of Handel's "Messiah" by giving that oratorio, with Geneva Johnstone Bishop, Miss Mabel Larimer, Lester Bartlett Jones and Harry C. McClung as soloists. The chorus will number 140 voices and there will be an orchestra of forty. Miss Jessie L. Clark, directress; O. A. Boyle, business manager, and W. A. Vincent, assistant manager, have charge of this production. The work of this club during the current year has been of a most interesting character.

Another Pappenheim Pupil.

Mrs. Corinne Wiest-Anthony, who is one of Mme. Eugenic Pappenheim's successful pupils, has been re-engaged by the First Baptist Church (corner Broad and Arch streets), Philadelphia, at an increased salary. This is a rare occurrence in these days, and speaks louder than words for Mrs. Anthony's abilities. The young artist and her husband, Dr. Conquest Anthony, who is also a well-known singer, have been very busy this season in concert work, and have already a number of engagements ahead for March, April and May.

Madame Pappenheim's annual concert occurs at Chickering Hall Thursday evening, April 28, when a brilliant program may be expected.

Lenten Musicales by Kaltenborn Quartet.

The first of a series of three Lenten musicales will take place this afternoon at 7 West Fifty-sixth street by the Kaltenborn Quartet, assisted by Dr. and Mrs. Gerrit Smith and Heinrich Meyn. The other two will take place on the two succeeding Wednesdays at 25 West Fiftieth street and 10 West Forty-sixth street, when they will be assisted by Frederick Chapman, baritone, and others. The list of patronesses of these musicales includes some of the wealthiest and most prominent musical people in society, such as Mrs. E. C. Benedict, Mrs. Charles Foote, Mrs. Frank Hastings, Mrs. E. H. Perkins, Jr., Mrs. Edward G. Love, Mrs. Arthur Dodge, Mrs. James McNamee, Mrs. Cortlandt Van Rensselaer and Miss Ogden Jones.

This will make, with what the quartet already has booked, fifty-five musicales and concerts this quartet has played during this—its second—season, and they are already re-engaged for a number of concerts for next winter.

Besides this Mr. Kaltenborn and Mr. Beyer-Hané have been kept busy continually with trio and solo work.



NEW YORK, March 14, 1898.

THE first section meeting of the New York State Music Teachers' Association last Wednesday evening, in Carnegie Hall club rooms was well attended, among those present being Miss Georgine Schumann, Miss Eugenie Simonson, Miss Ragnhild Ring, Miss Yvette, Miss Marie L. Warren, Miss Elizabeth Weeks, Mr. and Mrs. Paolo Gallico, Mrs. Louise Gage Courtney, Mr. and Mrs. E. B. Abbott, Mr. and Mrs. J. Harry Wheeler, Mrs. Jennie B. Ostrander, Mr. and Mrs. A. L. Rothmeyer, Mrs. Antonia H. Sawyer, Mr. and Mrs. F. W. Zeiner, and Messrs. Victor Baillard, Emanuel Schmauk, Edward Mayerhofer, Edwin Moore, Wm. M. Semnacher, George Chapman, Emile Huber, J. T. Rider, W. J. Hall, Priantx, and others. President Sumner Salter called the meeting to order, and in the course of the evening the following program was executed, refreshments also being served.

Songs, A Christmas Cycle, six songs.....Cornelius Albert Gérard Thiers, accompanied by Kate Stella Burr.
Address, "A Comparison Between Professional Life and Methods in Europe and America," F. X. Arens.
Piano solo, The Two Skylarks.....Leschetizky
Miss Clara L. Smith.

Address, "The National and the State Association," H. W. Greene, president Music Teachers' National Association.
Piano solo, Caprice (Alceste).....Gluck-Saint-Saëns
Paolo Gallico.

Address, "Duty to the Association," Mme. Luisa Cap-piani.
Piano solo, Old French Dance.....Lewing
Miss Adele Lewing.

Addresses by Dr. S. N. Penfield, past president N. Y. S. M. T. A., and Mr. Robinson, a former member of the Society of Musicians of Canada.
Piano solo, Spinning Song from Flying Dutchman,
Wagner-Liszt

Miss Bessie Silberfeld.

Letters of regret and cordial indorsement of the objects of the meeting were read from Past Presidents Bowman and Morse, F. H. Tubbs, Louis Arthur Russell, Wm. Edward Mulligan and others.

The concert given in Assembly Hall last Thursday evening by the Joyce Trio, William H. Lee, baritone, Charles Meehan, soprano, and several of Mr. Lee's pupils, was an enjoyable event. The trio (Mrs. Florence Buckingham Joyce, piano; Miss Janet Allen, violin; Miss Agnes M. Dressler, 'cello) played several monotonous andante movements with good ensemble, making one wish for some brighter numbers. Mr. Lee sang his first solo with dramatic intensity, receiving an enthusiastic encore. Mr. Meehan received a reception which would turn the head of a less sensible young fellow, and was by long odds the belle of the ball. There seems a real affection displayed for the modest and pleasant-mannered youth! He sang with much taste and musical feeling, incidentally reaching a high B, which quite caught the house. Applause and encores galore were his, well deserved, gracefully acknowledged.

Miss Allen and Miss Dressler contributed violin and 'cello solos, both tastefully executed, the violinist especially pleasing the audience, and Mr. B. J. Conville, bass, a young fellow with a fine big bass voice, yet nearly spoiled it all by laboring fearfully in his singing. A Goldmark sang a rather monotonous slow Händel aria, and others who participated were Miss Letitia V. Kennedy, contralto, and C. H. Kerner, baritone. Mrs. Joyce played with sympathy and understanding.

Following was the program given by Felix Jaeger's pupils at the New York Conservatory last week:

Violin solo, Scene de Ballet.....De Beriot
Victor Kuszdo.
The Magic Song.....Meyer-Helmund
George Costigan.
La Cucca, from Gioconda.....Ponchielli
Miss Ida Speranza.
Jewel Song, from Faust.....Gounod
Miss Belle Cummings.
Ave Maria, violin obligato.....Gounod
Miss Clara Watrous.
Lend Me Your Aid, Queen of Sheba.....Gounod
O. Laut.
My Star.....Cooper
Millie Flegensheimer.
Cantilene, from Il Trovatore.....Verdi
Rondo, La Sonnambula.....Bellini
Miss Daisy Reeves.

Cavatina, from The Jewess.....Haley
Miss Emily Cohn.
Prologue, baritone solo from I Pagliacci.....Leoncavallo
James Henri.
Three-part songs, female voices—
Night.....Hegar
In May.....Gall
Misses Reeves, Cohn, Harvey, Cummings, Watrous, Mal-
let, I. and M. Speranza, Wolff, Prevoust,
Graham and Flegensheimer.
Flight of Ages.....Beran
Miss Marcella Speranza.
Patti Waltz Song.....Pattison
Mrs. Adele Homiston.
Thine Only.....C. Bohm
William Mallory.

Of the large number of young singers on this occasion possibly Miss Daisy Reeves created the most enthusiasm. She has a flexible and brilliant voice. Miss Clara Watrous also did well, reaching her climax note in the "Ave Maria" with ease, and Miss Ida Speranza is no less a credit to the Jaeger School of Vocal Technic.

Of the men mention is specially due Otto Laut and James Henri.

The Baroness de Packh and Maurice Gould were at home to their friends last Wednesday evening, when an informal social gathering and musicale occurred at their joint studio, 174 East Seventy-fifth street. The Baroness, just recovered from a severe attack of the grip, sang Liszt's "Lorelei," Rubinstein's "The Dew It Shines," "Du bist wie eine Blume," Schumann, &c., with splendid voice and expression. Her voice sounded better than ever, and did not show a trace of her recent illness. Hans Kronold contributed several 'cello solos, to the great delight all present. Baroness de Packh is planning a more formal affair for the early future, to occur at the studio, a beautifully large and light apartment, most artistically decorated and furnished.

Dr. Gerrit Smith, A. G. O., gave his two hundred and forty-fourth organ recital, sixteenth series, at the South Church on Monday afternoon, March 7, assisted by Heinrich Meyn, of his choir, in this program:

Prelude and fugue, A minor.....Bach
Adagio, A flat.....Wermann
Offertoire, E flat.....Hall
Vocal solo, Ho, Everyone that Thirsteth.....Fairlamb
Sonata, No. 18.....Rheinberger
Vocal solo, Honor and Arms.....Händel
At Evening (Idylle).....Buck
Variations on a Scotch air.....Buck

Your "Gossiper," not being able to be present, is unable to make any comment on the performance.

Mr. Will C. Macfarlane's thirty-second organ recital, at All Souls' Church, Madison avenue and Sixty-sixth street, Tuesday evening, March 8, had this program:

Sonata in A minor.....Van Eyken
Allemande.....Archer
Priore.....Lemaigre
Recitative and aria, The Good We Wish For.....Händel
(From the oratorio Samson.)
George A. Chapman.
Organ Symphony, No. 4.....Widor
Song.
George A. Chapman.
Fantasia.....Silas

Mrs. Wm. A. Perry and Mrs. Richard Ewart entertained the Trio Club on Friday and Saturday of last week—the latter at the Metropolitan Club House, on which occasion Miss Gertrude Miller, of Boston, made her first appearance with great success in New York. She is the soprano in the church of which Philip Hale is the organist, and has a voice and style of unusual beauty. Mrs. Corinne Moore-Lawson was the soloist at Mrs. Perry's, Miss Geraldine Morgan, violin, and Emil Schenck, violoncello, also assisting. This is the club in which Mrs. Mary Knight Wood's new song made such a hit, as detailed in these columns at the time.

Walter Unger, 'cellist, and Herr Nicolini, trombone, are members of the Thomas orchestra, now here, and once of Buffalo. These gentlemen are familiar to most of the music lovers who attended Captain Mahan's "Summer Concerts" at Music Hall, Buffalo.

Miss Mary A. Loris, vice-president New York State M. T. A., Warsaw, Wyoming County, sends me an excellent program, in which she performed Mozart's piano Concerto, op. 20—that of the Monday Club's musicale.

Miss Eleanore Broadfoot, contralto, sang in Middleboro Town Hall recently with the Madame Dotti concert company.

Lillian Carlsmith.

The well-known comedian, Miss Lillian Carlsmith, has been engaged for the Albany Music Festival, May 5. She will also appear in a number of other concerts after Easter.



National Institute Pupils.

William M. Semnacher's pupils, Bessie and Mamie Silberfeld, are to be the beneficiaries at a concert at Carnegie Lyceum, Monday evening, April 18.

Clarence Eddy.

Clarence Eddy sailed on the Kaiser Wilhelm der Grosse yesterday. His first European engagement is with the Berlin Philharmonic, March 31.

Mrs. Fanny Lovering Skinner.

The pupils of Mrs. Fanny Lovering Skinner gave a song recital Saturday, March 5, at Mrs. Skinner's studio, 277 West Fourteenth street. Mrs. Skinner herself also sang.

Miss Louise Westervelt.

At a benefit concert given for Alfred Hallam, in Port Chester, Thursday, March 3, Miss Westervelt sang in a manner which brought high commendation from the audience. Her selections were waltz from "Mireille," "Les filles de Cadix," "He Loves Me," by Chadwick; Sobveig's Song, by Greig, and the soprano solo in Gounod's "O Sing to God."

Murio-Celli Musicale.

The next soirée musicale given by Mr. and Madame Murio-Celli d'Elpeux will occur the coming Saturday evening, March 19, at their residence, 18 Irving place. Vocal solos, duets and trios will alternate in a program of unusual variety. Mildred Meade is one of her pupils who the past week sang Nanon in the American Opera Company. She is a handsome girl and capable singer.

Nibelungen Lied Lecture.

A mid-Lent entertainment of interest will be an illustrated lecture, "The Nibelungen Lied and the Wagner Operas," by the Rev. J. F. X. O'Connor, S. J., in Carnegie Hall, March 16, in the evening. Patronesses: Miss Bouvier, Mrs. Brockholst Cutting, Mrs. J. Vinton Dahlgren, the Baroness De Saint Seigne, Miss Ada Faye, Mrs. G. Stanton Floyd-Jones, Mrs. Nelson Green, Mrs. Edward L. Keyes, Miss Leontine Marie, Mrs. Georgiana Morley, Mrs. Frederick Neilson, Miss Agnes O'Donohue, Mrs. Jules Reynal.

Among the assisting artists will be Adolph Glose and Miss Augusta Glose.

The Brooke Marine Band.

The following is the program of the concert given by Brooke and his Chicago Marine Band at the Great Northern Theatre, Chicago, on March 6:

Fanfare Militaire, March of the Marines.....Brooke
Overture, The Barber of Seville.....Rossini
(First time at these concerts.)
Oriental Scene The Dancer of Bagdad (new).....Langey
Melodies from A Milk White Flag.....Gaunt
Solo for soprano, Nymphs and Fauns.....Bemberg
Miss Grace Nelson.
Ballet Music from Robert the Devil.....Meyerbeer
Polonaise for clarinet solo.....Missud
Charles Otto.
Valse Brillante.....Chopin
(For reed band only.)
Chinese Polka, Hop Sing.....Tracy
Silver Wedding Serenade (new).....Bach
Grand Naval Fantasia, A Day on Board a U. S.
Battleship.....Tobani

W. E. MacClymont.

The following interesting news is from a Plainfield paper:

On May 1 Prof. W. E. MacClymont, for the past four years the organist and choirmaster in the First Presbyterian Church, will leave to accept a similar position with Holy Trinity Episcopal Church, 122d street and Lenox avenue, New York, of which the Rev. Dr. Bridgeman is the rector.

Professor MacClymont tendered his resignation yesterday. It was wholly unexpected. The church to which Professor MacClymont goes is one of the most fashionable in the city. There is a paid vested quartet choir in addition to a chorus. Thursday evening Professor MacClymont spent the entire evening in the church trying voices for the chorus. He goes from this city with the best of recommendations, and his place in the First Presbyterian Church will be hard to fill.

Around the World.

Ysaye, the king of violinists, will visit Australia, Japan, India, China, Africa, Egypt, under the management of Mr. Thrane. Ysaye's American tour will close the latter part of June in California, when he will sail for Australia.

about July 1. Mr. Thrane, the indefatigable impresario, will leave for Australia the latter part of May to bombard the newspaper columns with stories of the great Ysaye, and show the natives how things are done in America. While Ysaye is solving the intricacies of Chinese music Thrane will be wrestling with Chinese and Japanese hieroglyphics.

Heinrich Meyn.

Heinrich Meyn has been engaged, among other important events, for the performances of the Ninth Choral Symphony, which are to be given by the Philharmonic Society of this city, on April 1 and 2; also for the role of Amfortas, in the production of "Parsifal," and for a matinee at the Albany Music Festival, May 5.

He will appear in East Orange on April 22; with the Kaltenborn-Beyer-Hané Quartet, in this city, March 16; in an orchestral concert at Mendelssohn Hall, March 22; at the Actors' Fund concert at the Fifth Avenue Theatre, March 24, and at Miss Gaertner's concert, the Waldorf-Astoria, March 30.

Miss Robbins' Musicales.

An enjoyable musicale was given Friday evening, March 4, by Nelson B. Mead, at his residence, "The Castle," in Belle Haven. The program, under the supervision of Miss Elma Leona Robbins, soloist of the Congregational Church at Greenwich, was well arranged.

Miss Robbins sang in her usual effective manner "The Jewel Song," from "Faust," and "At Parting" for an encore. She also sang with equally good effect the Cantata from "Samson and Delilah," and for her third selection the "Creole Love Song," by Bemberg.

Earl Percy Parks, baritone, and Arthur Laser, solo cellist, supplied the remaining numbers on the program in a highly acceptable manner, and each of them received encores. Mlle. Blazewicz accompanied the artists.

Mr. Bispham as the Dutchman.

Mr. Bispham was the Dutchman, and he was super-naturally and rigidly imposing. In accordance with the tradition he was egotistically interested in himself, and he expected Senta not only to sacrifice herself for him, but to do all the love work. With an impossible pair of legs he stalked funereally about the stage, making gestures that suggested that his long cruise had afflicted his joints with rheumatism. Long exposure to salt sea air had also effected his voice, so that at not infrequent intervals he wandered away from the key and made heroic efforts to struggle back to it. His work, however, revealed high intelligence and artistic taste, and there have been seen on the operatic stage many worse Vander-deckens than that of Mr. Bispham.—Boston Gazette.

Pastor's Aid Society Concerts.

An effective and elaborate program will be presented at the concert to be given in Mendelssohn Glee Club Hall, under the auspices of the Thirteenth Street Presbyterian Church, on Tuesday evening, March 24. The artists engaged are Miss Sarah Anderson, soprano; Josephine S. Jacoby, contralto; W. Theodor Van York, tenor, and Joseph S. Baerstein, basso; Wm. J. Falck, accompanist. This quartet of singers is not only of America's best talent, but has attained great success and received flattering recognition wherever it has appeared.

Miss Anderson, although only recently returned from abroad, has already established herself as an artist of unusual ability. She is engaged for one of the Monday morning concerts with Mr. Seidl. Mrs. Jacoby is engaged for both the Cincinnati and Indianapolis festivals. W. Theodor Van York has been engaged as the soloist for the next Liederkreis concert and for artistic and finished singing. Jos. S. Baerstein, through his musicianly work, is overcrowded with engagements. He is engaged as the bass soloist for the Cincinnati festival, the Verdi Mass in New Haven, Parker's "Hora Novissima" and Dvorák's

"American Flag" with the Bridgeport Oratorio Society, three song recitals in Connecticut, one in Easton, Pa., and the Brooklyn Saengerbund concert, besides numerous private musicales in New York city.

Macfarlane Organ Recital.

At All Souls' Church, Madison avenue and Sixty-sixth street, at 8 o'clock next Tuesday evening, March 22, the third of the present series will occur, with this program:

Concert Fugue.....Dienel
Meditation (No. 2).....Grisson
Intermezzo.....Chipp
Hear My Prayer, O Lord.....Dvorák
J'attends le soir (old French).....Albanése
Miss Eleanor Stuart Patterson.
Sonata in E minor.....Tombelle
Song, God is my Shepherd.....Dvorák
Theodor Bjorksten.

Duo, Le Soir.....Saint-Saëns
Miss Patterson and Mr. Bjorksten.
Marche Religieuse.....Guilmant

This will be Mr. Macfarlane's thirty-fourth recital.

Denver Musical Club.

Mrs. M. M. Peck, of Denver, the contralto, was a special feature of the "German Composers' Afternoon" recently. A local paper said as follows:

The open concert and reception of the Tuesday Musical Club last Tuesday afternoon was an especially enjoyable and artistic affair. It was given to a large audience of associate members and friends at the club rooms on Glenarm street. The afternoon was devoted to modern German composers and the program included vocal and instrumental selections from a number of those most noted. While all did well, it is no disparagement to the rest to say that the contralto solo by Mrs. Minnie Peck, "Heaven Hath Shed a Tear," with violin and piano obligato (Miss Houghton and Miss Clark) was most superb and inspiring. With a voice of remarkable strength, compass and sweetness, Mrs. Peck combines an attractive personality and faultless, most brilliant and dramatic execution, unsurpassed by that of any contralto in the country, as rated by highest musical authorities of the East. For a number of years past widely known in musical circles in Boston and the East, both in concert and oratorio, Denver is at present most fortunate in claiming her as one of the brightest musical attractions. About 400 were present.

Francis Fischer Powers is especially interested in all Denver doings musical, us he opens his second summer term there May 10.

A Myer Musicales.

This occurred at Edward R. Myer's, in Buffalo, last week. Edmund J. Myer was last summer associated with him in his studio, Miss Harriet Welch, who assisted, being one of his pupils. The appended is from Mrs. Davenport's column in the *News*:

The soiree held last evening by John Rummell and Edward Randall Myer in their studio, No. 633 Main street, was one of the notable semi-social events of Lent. The pretty studio with its handsome bric-a-brac, statuary, paintings, draperies and furnishings was filled with guests, the women handsomely costumed and, with slight exception, unbought. Receiving with Mr. Rummell and Mr. Myer were Mrs. Alfred G. Hauenstein, Mrs. Theodore S. Fassett, Mrs. George A. Plimpton and Mrs. Edward Randall Myer. A brief talk on voice culture by Mr. Rummell was illustrated by Miss Harriet Welch, accompanied by Mr. Myer. The "Sands of Dee," the first number, was enthusiastically enjoyed, and Miss Welch sang a half a dozen songs, each one increasing her favor with the audience. Mr. Myer is an

ideal accompanist, supporting and sustaining the voice without drowning or lessening its own expression. Mr. Rummell recited from Lew Wallace's "Ben Hur" and "Mark Twain," the audience expressing extreme delight. Among the guests were Mrs. Albert E. LaTour, Mrs. Elizabeth Cary, Miss Salter, Mrs. Kimberly, Miss Leila Olivia Hume, Mr. and Mrs. John D. Melster, Mr. and Mrs. Frederick Danforth, Mr. and Mrs. Joseph Ditto, Mrs. Riesberg, Miss Riesberg, Mr. and Mrs. J. S. Marvin, Madame Berlin and Mr. and Mrs. A. D. Gail.

Gwylym Miles.

The basso Gwylym Miles recently sang the "Elijah" in Pittsburg. The following are some of the press notices:

The soloists were all good. The only newcomer to Pittsburg was Gwylym Miles, the basso, and he was a revelation, his voice being rich and expressive.—Pittsburg Dispatch.

Mr. Miles gave an exceedingly interesting rendition of the leading part. There were passages of recitation by Mr. Miles that will not soon be forgotten by the audience, as "O, Thou Who Makest Thine Angels Spirits." This recitative was not shouted as is often heard, but was delivered with the intensity of a man who saw suddenly a prophetic revelation, and whose horror was such that he became the mouthpiece of an ill-omened dream. As a singer, pure and simple, he was delightful, and was applauded by the audience on every possible occasion.—Pittsburg Post.

Gwylym Miles sang the title role, Elijah. The bass is by far the most conspicuous part in this oratorio, and in many of the passages is trying and laborious, but Mr. Miles sang it with a delightful ease, and at the same time with such artistic finish and dramatic force that the performance was all the more remarkable, his voice ringing out as fresh and strong in the last line as in the opening bar.—Pittsburg Times.

The singers also contributed much dramatic power in their rendition of the various roles, but the best of all was that taken by Mr. Miles, who appeared in Pittsburg for the first time last night. His voice, while not very heavy, is wonderfully rich and melodious, and he sang the role of Elijah with rare interpretation of the scenes and events of his very dramatic life.—Pittsburg Commercial Gazette.

Of Mr. Miles' other appearances the critics said:

Gwylym Miles, a newcomer here, sang delightfully, and gave rise to a universal hope that he might be heard again in our city. His rich baritone voice has the usual quality of great lightness and flexibility—a quality common to basses, but not to baritones—and he handles it with admirable art. He is a past master of what is best in the way of really good singing, and his artistic phrasing was delightful to listen to.—Milwaukee Journal.

Gwylym Miles enthused the house by his excellent song, the Lucifer music being given by him a scholarly interpretation.—St. Louis Republic.

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DANVILLE.

DANVILLE, Ill., February 26, 1898.

THE Pringle Trio, of Chicago, assisted by Miss Padgett Watrous, a local soprano of artistic ability, gave a delightful concert in Danville, Ill., on the evening of February 25. They were greeted by a well-filled house at the First Presbyterian Church, and all the numbers presented were enthusiastically received.

The trio is composed of Miss Agnes Pringle, violin; Miss Jessie Pringle, piano, and Miss Lillian Pringle, cello. Each is a soloist of no mean attainments, but Miss Agnes easily leads by her truly remarkable playing of the violin. Her second solo embraced two compositions of H. Q. Porter, a Danville musician and an early instructor of Miss Pringle. The compliment was well appreciated by his fellow-citizens.

The singing of Miss Watrous was a charming supplement to the numbers given by the trio, and both of her solos called forth hearty encores. She possesses a voice of rare sweetness and range, while the intensity of feeling which distinguishes her singing moves her audiences as only such singing can.

Following is the program:

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| Piano, Valse de Concert D flat..... | Wienawski |
| Miss Jessie Pringle. | |
| Violin, Concerto No. 4, andante, allegro..... | Bazini |
| Miss Agnes Pringle. | |
| Vocal, Nihil Signor (from Les Huguenots)..... | Meyerbeer |
| Miss Padgett Watrous. | |
| Trio, Tannhäuser..... | Wagner |
| Misses Agnes, Lillian and Jessie Pringle. | |
| Violin— | |
| Tangled Threads (first time played)..... | H. Q. Porter |
| Cradle Song..... | |
| Miss Agnes Pringle. | |
| 'Cello, Romance, op. 24..... | Goltermann |
| Miss Lillian Pringle. | |
| Vocal, For All Eternity..... | Mascheroni |
| Miss Padgett Watrous. | |
| Violin obligato, Miss Pringle. | |
| Violin, Zigeunerweisen..... | Farasate |
| Miss Agnes Pringle. | |
| Trio, Serenade, op. 86..... | Liebe |
| Misses Agnes, Lillian and Jessie Pringle. | |

X. Y. Z.

SAVANNAH.

SAVANNAH, Ga., February 28, 1898.

OUTSIDE of the regular bi-monthly meetings of the Savannah Music Club—and at these are given some of the best programs that have ever been presented to an audience here—there have been but few musical attractions here this season. But unfortunately for the public these meetings are so exclusive that by no means whatever can any but members of the club be present, unless a stranger in the city should be brought by one of the members. Next to the appearance in the fall of Scalchi, the most interesting musical entertainment was the Randegger recital all the evening of the 10th inst. at the banquet hall of the DeSoto Hotel, when he was assisted by members of the aforesaid particularly exclusive club, and on this occasion the public were given an opportunity of hearing to some extent what is being done by the members of this club. They did very well indeed, and Mrs. S. F. Smith surprised the entire audience by the artistic style in which she sang the recitative and aria "Marriage of Figaro." She has a rich mezzo-soprano voice, smooth and flexible, and she uses it with a great deal of taste, displaying a clear understanding of the sentiment of the composition. She is by far the best local singer we have had here in years. The other Music Club members acquitted themselves well, and if the entire club is made up of such as these I have no hesitancy in saying that it will compare most favorably with any club of its kind in any part of the country. The following was the program of the recital:

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| Adagio Cantabile, from String Quartet, op. 76, No. 3, Kaiser..... | Haydn |
| Dr. J. G. Van Marter, Geo. W. Beckett, M. D. Coburn, W. C. Walker. | |
| Scena and rondo from La Sonnambula..... | Bellini |
| Mrs. W. W. Gross. | |
| Piano and violin, Sonata No. 1, in B flat (second and third movements)..... | Mozart |
| Emma E. Coburn and H. von Linstow. | |
| Recitative and aria from Marriage of Figaro..... | Mozart |
| Mrs. S. F. Smith. | |
| Molto adagio e Sostenuto, Allegro con fuoco e con espressione, from Sonata in B minor, No. 10..... | Clementi |
| Etude, No. 7, op. 25, Lento..... | Chopin |
| Si oiseau j'étais, A toi je volerais (etude, op. 2)..... | Henselt |
| Hungarian Dance, Csardas..... | Joseffy |
| Melodie..... | Paderewski |
| Gavotte..... | Randegger |
| Valse..... | Palumbo |
| Heroic (from the Etudes d'execution transcendante)..... | Liszt |
| Giuseppe Aldo Randegger. | |

It will be noticed that Randegger gave the entire second half of the program, and his appearance before the audience showed that he had not been forgotten since his appearance here two years ago, as he was greeted with a burst of applause.

It will be noticed what a well-arranged program his was, and the further on he would get in it the more the audience became enthused; and as he progressed men could be seen here and there throughout the hall leaving their seats and taking standing positions on the sides of the hall and at the back, from which point they could better see the performer. Here and there you could see a woman bob up and half stand for a few moments and crane her neck above the strainingly raised heads of those in front of her until the climax of enthusiasm was reached when the Paderewski Melodie was played, and then men and women alike, in all parts of the hall, rose to their feet regardless of whom they might be intercepting behind them. From the first notes of the Clementi sonata to the

final notes of the Liszt "Heroic," from the etudes, the most rapt attention was accorded the performer, and in response to the enthusiastic applause that had greeted every number after the Palumbo Valse, Randegger was clever enough to respond with Rubinstein's transcription of the Turkish March, from the "Ruins of Athens," of Beethoven, and in response to the great applause which this elicited he played a waltz of De Beriot. Even after all of this the audience refused to leave at the conclusion of the program, and repeatedly brought the performer back before them in their desire to hear him continue playing, and it was with great reluctance that they finally dispersed. Randegger is truly a master of the keyboard, and he well deserved the brilliant reception and ovation given him.

On last Friday Innes' Band was at the theatre, and gave two excellent concerts. Miss Bertha Webb, a very excellent violinist, is with him, and played with good taste, winning warm applause. Mme. Rosa Linde, though, carried off the laurels. The Savannah people had apparently not forgotten her appearance here in concert two years ago, and the greeting she received was enough to make her feel that she was among friends and admirers. But the greeting did not end upon her appearance on the stage. She sang "O Don Fatale," of Verdi, and the audience insisted upon a double encore, and would have kept her singing still longer had it been left to them. She has lost none of the great volume and richness of voice that she had when I last heard her. I really found it difficult to decide which voice I preferred, hers or Scalchi's.

In my next letter I want to send you some of the programs of the Music Club, if they are not too exclusive to even allow me to see them.

L. T. LUDIV.

KANSAS CITY.

KANSAS CITY, Mo., February 26, 1898.

IT is but voicing the sentiment of each individual of this entire community when I say that Kansas City is proud of her Symphony Orchestra. The success of this organization is due, not only to the splendid management of an association of many of our most prominent and progressive business men, but to the untiring devotion and zeal of the director, John Behr, who, for the past fifteen years, has labored unceasingly for orchestral organization in Kansas City.

Nothing could have shown the growth in their work more than the playing of the "Tannhäuser" overture at the last concert, February 4, and it was even better played at the concert, before a large and enthusiastic audience, at Lawrence, Kan., the following week.

The feature, however, of the concert February 4 was the first appearance of Ella Backus-Behr, since her return from her studies with Carrefio. She created a sensation by her playing of the Schytte's C sharp minor concerto, op. 28. While it is a most astonishing number for a woman to attempt, yet it is adapted to Mrs. Behr's style, and its difficulties were executed with brilliancy. The flowers and enthusiasm were certainly deserved. She is soon to play with the Boston Symphony Orchestra, and her friends predict success for her.

Aside from the organ, the reception accorded Alexandre Guilmant in Kansas City February 8, was in every respect worthy the great master.

Mrs. Fannie Bloomfield-Zeisler, February 2, received an ovation from a house crowded to its utmost capacity.

At the ninth Philharmonic concert Otto Floersheim's Suite Miniature, "Liebesnovelle," was given its first American performance, and was so flatteringly received that a request for its repetition will be granted at an early date.

In view of the recognition given the compositions of Carl Busch by the music critics and orchestras of both Europe and America, it was no small event when that artist introduced, in a program of his own beautiful compositions, February 24, his first symphony. It was not local pride alone, but the wonderful beauty and worth of a masterpiece, that brought a profusion of flowers to his feet and aroused an enthusiasm which increased with each number, culminating in an ovation that did not half express the admiration and sincere regard which our city feels for such an artist as Carl Busch.

A benefit for Miss Elsa Miller, a promising young organist; a testimonial to Miss C. Appy, the talented cellist, just returned from an extended concert tour, and the third of a series of concerts by the Appy Trio Club, all assisted by prominent musicians and singers, were interesting events of the past two weeks.

MRS. J. H. HARRIS.

NASHVILLE.

NASHVILLE, Tenn., March 7, 1898.

MUSICAL affairs in Nashville are more hopeful and encouraging than ever before, and there is a decided spirit of musical activity in the city. Within the last three years several music clubs have been organized, which have done good work and have had wide influence.

Of course, there have always been a great many musical people here, and a few very exceptionally talented ones; but now there seems to be a more general appreciation of music, and a better discrimination.

A certain very well-known orchestral conductor smiled incredulously when I remarked that the military bands here during the Centennial Exposition did a great deal of good for the advancement of music. He interrupted my sentence, and said: "Harm, you mean." "No, sir; I mean good," I answered, decidedly. "Suppose they did play mostly two-steps and waltzes, they played them well, and the big audiences that filled the auditorium soon discriminated between the well played and the badly played. Then, along with the two-steps and the waltzes, were often many fine things, extremely well played, and it gave the people the opportunity of hearing these, which perhaps would never have come to them otherwise. 'I have before me a Bellstedt program of October 26, and it contains scenes from "Faust," Gounod; a part of the "Suite L'Arlesienne," Bizet; selections from "Carmen," a Grand Mosaïque, "Samson and Delilah," by Saint-Saëns; a Schumann bit, a Chaminade Air de Ballet, "Mignon" overture.

The programs of Gustave Fischer's small orchestra at

the Centennial were always worthy of notice and well worth listening to.

The widespread, good influence of the music at the Centennial is evincing itself now. There are many good teachers here. They are quiet, unobtrusive men and women, but the individual efforts of each are for the best in music, and their influence is great. On the recital programs of their pupils are the best pieces, and they are played in a manner which indicates careful training—most of them. There are hundreds of students, earnest, interested, enthusiastic, in all branches of music. Many of the teachers have had advantages of foreign study, and that great advantage of living in large cities where there is fine music to be heard daily.

The music clubs are great factors here. The pioneer organization of the kind is the Wednesday Morning Musical, which is in its ninth year. It has a surprising record. It was for years a very exclusive little circle of musical girls, who met merely for pleasure, music and refreshments. Then it became a little more serious; voted out the refreshments and enlarged the club. Three years ago they decided to raise the active membership to thirty, limit it there, and to have associate members, who were music-loving women, but not themselves musicians, and who would have no part in the programs of the club. This plan was successful, the associate membership became popular in society, and now has many of the leading women of Nashville on its list. These members have been an inspiration to the active ones, and the club has fairly boomed. The president, Mrs. Gates P. Thurston, is a woman of the most progressive ideas and ready resources, herself a beautiful singer, and with her wide knowledge and good taste has spurred the club on to brilliant achievements. The program of the last meeting of the club will give some idea of the work attempted. It was all by Wagner.

Paper, "Wagner Opera, as Given at Bayreuth."

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| Piano quartet, Vorspiel, third act..... | Lohengrin |
| Miss McIlwaine, Mrs. Ewing, Miss Price, Miss Daniels. | |
| Violin, Walther's Prize Song, Die Meistersinger..... | Wagner |
| Miss Woolwine. | |
| Piano quartet, The Magic Fire..... | The Walküre |
| Miss Price, Miss McIlwaine, Mrs. Street and Miss Leftwich. | |
| Vocal, Slumber Song..... | Mrs. Lebeck. |
| Trio (doubled), Rhine Maidens..... | The Rhinegold |
| Mesdames Thurston, Lebeck, Fite, Armstrong, Daniel and Miss Esaminger. | |
| Duo for violin and piano, from The Flying Dutchman..... | Miss Geary and Miss Leftwich. |
| Song, Elizabeth's Prayer..... | Tannhäuser |
| Mrs. Jacobus. | |
| Piano quartet, Overture..... | Tannhäuser |
| Miss Leftwich, Mrs. Street, Misses Price and McIlwaine. | |

This meeting was held in the beautiful music hall of the Jesse French piano house, and there were 250 people present, it being, next to the Thomas festival, the musical event of the month.

There are several other clubs which deserve special mention. The Vanderbilt Women's Club is made up of ladies residing on the university campus, and they combine literary features with the musical, as does the Musico-Literary Club. The programs of both are always good.

The Matinee Musical Club is in its second year, and is doing good work. The Liszt Afternoon Club is just organized, and has already had some very good programs.

The Chaminade Club, a musicale of twenty young girls, is now in its second season and promises success, as the girls are in earnest, and there is some very nice talent in the circle.

Mrs. Aline Blandner has been identified with Nashville for many years, and is a musician of unusual ability. She has always maintained the highest standard in her art, and is a brilliant and beautiful player. She has, since Christmas, been giving an interesting series of analytical studies of the Nibelungen Cycle, illustrated at the piano by herself.

There are good teachers of the violin and other instruments and the voice, and these are all doing their part most bravely for the higher appreciation of the noble art. Several of these play well themselves, and we have some beautiful singers here. I have so many friends and favorites among these I am not a good one to judge them.

This earnest, honest, faithful work has gone on, and now, since the Wednesday Morning Musicales made it possible by a generous donation of \$400 for the Nashville Lyceum course to get the Thomas Orchestra here in February for a splendid festival, and we have a prospect of having a May festival, with the part of the Boston Symphony and Seidl orchestras, which are going on a Southern tour, the more general appreciation of music, classical music, is assured.

ELIZABETH FRASER PRICE.

WASHINGTON.

WASHINGTON, D. C., March 4, 1898.

MRS. HADDEN-ALEXANDER, of New York City, gave a piano recital at Rauscher's on February 25 to a large and enthusiastic audience of Washington music lovers. As a pianist Mrs. Alexander has a wonderfully redolent touch, a clear and precise sense of phrasing, combined with a careful analysis of the composer's ideas. Her interpretations of Schumann and MacDowell were masterful bits of musical intellectuality. The program included McDowell, Schumann, Chopin, Liszt, Rubinstein, Raff and Grieg.

In commemoration of the fifteenth anniversary of Richard Wagner's death Frank Claudy gave a lecture on "Parsifal" in Saengerbund Hall on February 20. He was ably assisted in the musical portion of the lecture by Miss Elsa Ulke, Sol Minster and Henry Xander.

The Berman concerts, which were inaugurated here by Mrs. Berman, of New York city, have proved artistic successes, and criticism would be mere reiteration of what has already been said of these excellent musicians.

The Choral Society gave a patriotic concert of music from American composers, assisted by the following artists: Mme. Juch, soprano; Mrs. d'Alvigny and Mrs. Anna Jones, contraltos, and Otto Luebke, baritone. The choral numbers were taken from Mason, Billings, James Parker, Buck, Foote, Chadwick and H. W. Parker. Solo numbers were given from E. A. MacDowell, Victor Harris, Mrs. H. H. A. Beach, Johns, Olcott and Nevin. It

would take a perverted sense of patriotism to say anything very good of some of these early composers, though the intentions of the society were perfectly laudable in giving the public an idea of our early American works. The sole numbers without exception were well rendered, and the society sang excellently under the direction of Prof. Josef Kasper. Owing to a cold Theodore Van York was compelled to cancel his engagement with the society, and Otto Luebker, of this city, took his place on a few hours' notice, and won favor for his excellent work.

The last concert of Hermann Rakemann's chamber musicales at the Washington Club recently gave his hearers an opportunity to judge of the work of his trio in ensemble and solo playing. The trio of Goldmark was especially fine, having a delicate nuance of expression and tonal colorature. Mrs. H. C. Browning's numbers were sung with good taste, and elicited much applause. Miss Lily Wignal is undoubtedly one of our best cellists, but she did not appear to best advantage; her tone was forced at times, and her usual singing effects were muffled in a noticeable roughness. The quartet of Rheinberger was characterized by an unevenness in the ensemble and was taken at a breakneck tempo. The trio is composed of Hermann Rakemann, violin; Miss Lily Wignal, cello, and Mrs. W. S. Bowen, piano. Miss E. M. Bailey played the violin in the Rheinberger number. Mrs. H. C. Browning was the soloist of the evening, with E. H. Droop as accompanist.

The Henschels gave their farewell recital on March 3 at the Universalist Church. The large audience present was wildly enthusiastic over the artistic work of these charming and talented visitors. Their recitals will long be remembered here.

The Friday Morning Music Club gave a complimentary concert to the Washington Club on March 3, 1898. This club deserves especial praise for its endeavors in the furtherance of the high standard of music. Their programs are well arranged, the music is of the best, and each member endeavors to do her best, and it can be said here, judging from the concert, that they have many musicians of merit and true worth. The numbers were all well received.

C. S. B.

DES MOINES.

DES MOINES, Ia., February 25, 1898.

MUSICAL matters have been at an unusually low ebb in this city during the present season. We have no permanent chorus here at present, and for the first time in years have had no choral works presented: not even our accustomed annual performance of "The Messiah." The Apollo Club, a male chorus of fifty voices, formed about two years ago, has undertaken no concerts this year, and seems to possess little life. It is well officered, and contains very good material; but the social club feature being absent, and the musical work being so restricted by the limitations of male voices, and the small repertory available, the interest of both public and members has flagged. With fifty or sixty female voices added we would have probably the best chorus we have ever had, and I hope this may be done ere another season.

The Riedelsberger String Quartet, which gave a very successful series of concerts last season, has been broken up by the departure of Carl Riedelsberger, who is now concertizing in the West.

The principal centre of musical activity in the city is probably the Woman's Musical Guild, which holds its regular meetings every alternate Monday afternoon. It has a large active and associate membership, and while limited to works for piano, violin and ladies' chorus, many works of importance are studied and performed, either in original or as arrangements, and in an educational way much is undoubtedly accomplished. Mrs. Celeste B. Givens, one of our brightest and most earnest musicians, founded the society and is its president. Des Moines music lovers have to thank this organization for the greatest treat we have enjoyed this season—a piano recital on February 4 by that consummate artist, Mme. Fanny Bloomfield-Zeissler. It was a case of "Veni, vidi, vici" with her, and no pianist ever heard in Des Moines created a more profound impression. The audience was large, and it is gratifying to know that the concert was a financial as well as an artistic success.

On the 15th inst., at Association Music Hall, a complimentary concert was tendered to Mrs. Carrie Bacon Belknap, soprano, by the Des Moines Women's Club. Mrs. Belknap has recently returned from a year and a half of study in Paris under M. Sbriglia. Her voice, while not large, is flexible and of very pleasing quality. She has developed remarkably since she was last heard here, and surprised even her friends by her artistic work. The following program was given:

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| Trio for piano, violin, violoncello, Andante and Presto from op. 3.....Chaminade | |
| Miss Luella Hayward, Miss Reichard and Mr. Heighon. | |
| Valse (Romeo et Juliette).....Gounod | |
| Mrs. Belknap. | |
| Violoncello Solos— | |
| Andante.....Hollman | |
| Slavonic Cradle Song.....Neruda | |
| Gavotte, No. 2.....Popper | |
| Mr. Heighon. | |
| Songs— | |
| Ah! 'Tis a Dream.....Hawley | |
| Rose.....Meyer-Helmund | |
| Sweetheart.....Lynes | |
| Sans Toi.....d'Harlelot | |
| Printemps Nouveau.....Vidal | |
| Mrs. Belknap. | |
| Piano Solos— | |
| March, D flat.....Hollaender | |
| At Evening.....Schytte | |
| Valse Caprice.....Rubinstein | |
| Miss Plumb. | |
| Songs— | |
| Were My Song with Wings Provided.....Hahn | |
| Our Life is Vain.....Johns | |
| L'Ete.....Chaminade | |
| Mrs. Belknap. | |
| Mrs. E. W. Peck, accompanist. | |

Dr. M. L. Bartlett, president of the Des Moines Musical College, recently visited Lafayette, Ind., and while there delivered his lecture, "Musical Misfits," before a large audience. It elicited a remarkable degree of favorable comment from the local press, and I understand Dr. Bartlett

is considering a very flattering offer of a several years' contract with one of the leading lecture bureaus.

A recent accession to our musical circles is Grant Hadley, who has taken charge of the vocal department of Highland Park College. Mr. Hadley comes from Omaha, and is said to be an excellent baritone.

W. H. HEIGHTON.

ST. LOUIS.

ST. LOUIS, March 12, 1898.

THE tenth concert of the Choral Symphony Society, which will take place Thursday, March 17, will again afford, for the chorus and orchestra, an opportunity to show their abilities. The program is an excellent one. Beethoven's overture to "Leonore" and the "Waldesweben," from "Siegfried," being among the numbers.

The chorus is to sing Heinrich Hoffmann's "Song of the Norns," a three-part song for female voices. The ladies of the Morning Choral will assist in this concert, the latter having sung the "Song of the Norns" at one of their recitals in January, at which recital Fannie Bloomfield-Zeissler played so excellently. The soloist for the "Song of the Norns" is to be Miss Gertrude May Stein, who has been heard in one of the earlier concerts of the season.

There has been a dearth of concerts in the past week. However, there have been several musicales by amateur clubs; but even though the members are considered fine performers, there is nothing in their playing which touches the heart. Technic, technic, nothing but technic!

Why not play compositions such as the Schumann "Kinderscenen" and the "Yugendalbum"? The technic is not difficult to master, but to play these little gems, and do it well, requires the soul and temperament of the true musician. Anybody can, with sufficient hard work, master technical difficulties, but only he who has been endowed with the divine spark can beautifully interpret the simple little

"Mai, lieber Mai,
Bald bist du wieder da!"

or "Der Dichter Spricht," or the "Blumenstücke," and so many others equally beautiful. Why do we never hear any of these? There are so many works of the great masters which lie neglected upon the shelf mainly because they are not brilliant enough to show the technical abilities of the performers.

ELLA M. KRIECKHAUS.

COLUMBIA.

COLUMBIA S. C., March 2, 1898.

SINCE my last letter things musically are moving with an upward tendency. We are realizing that something must be done or that we will be left out in the cold. The Presbyterian College for Women has succeeded in inducing J. S. Atkinson to bring his company of artists here for a May Music Festival. A local chorus is now forming to take part in the enterprise, and is ready to take up Rossini's "Stabat Mater." It is to the credit of our people to notice how willingly they are putting the enterprise on a solid footing. Everything is now in such condition as to make the Festival a success. The number of artists engaged is headed by the well-known soprano, Mlle. Verlet, and contains such names as Mr. and Mrs. H. L. Chase. Besides the number of soloists, both vocal and instrumental, an orchestra will assist. M. Atkinson & Co. deserve great praise for their enterprise, and I sincerely hope that those Southern May Music Festivals may become a permanent feature throughout the entire South. Their educational value cannot be too highly estimated.

Innes and his fifty gave a very enjoyable concert here on the evening of the 26th. Unfortunately, it was Saturday, and kept, therefore, a large number away. Yet our Opera House, ill-fitted for band concerts, was very well filled. Innes made a very good impression, and should he return he will be greeted by a "full house." As assistants he had Mme. Rosa Linde, contralto, and Miss Bertha Webb, violinist. The former has a good, well-trained voice, which came out well in her solo from "Samson and Delilah;" the latter (Miss Webb) possesses a good technic, but she lacks temperament and sometimes clearness. The audience was very much pleased with the concert. On the evening of February 28 the Boston Ideal Banjo, Mandolin and Guitar Club gave a concert of a totally different character, composed of popular numbers. The house was well filled, and the audience seemed to enjoy the performances very much. But it makes a queer impression to hear Schumann's exquisite "Träumerei" executed by guitars and banjos.

IMPROVEMENT.

SCRANTON.

SCRANTON, Pa., March 12, 1898.

THE correspondent at Rochester, N. Y., in a letter published recently in THE COURIER, complains that music as an art exists to such a small extent in that city. He says that "they need the impetus which the hearing of exceptional artists gives, and that teachers and pupils become arrogant over their own performances because they have nothing better." Rochester is not alone in this respect. There are many cities where this same condition exists in musical matters, and I think Scranton this season belongs on the black list. Strange, too, for Scranton is the musical centre for this section of the country and numbers music teachers and students by the hundreds, but with a few exceptions neither teachers nor students seem to feel the need of learning music other than their own. This, of course, is a great mistake.

If teachers and pupils would all realize this fact that hearing once such artists as Joseffy, Pugno, Ysaye, Bispham or others of the same ability who are now in this country is equal in value to a dozen lessons for developing style, technic and interpretation, we should then not have such a dearth of everything worth listening to in the way of an impetus for study.

About two hundred Scrantonians attended the Guilman organ recital in Wilkes-barre February 25. More would have gone had it been possible to secure seats, but the Wilkes-barreans turn out in force when a great art-

ist visits them, so they had very few seats left for visiting neighbors.

M. Guilman's numerous American pupils all seem to have the same spirit of devotion for their gifted teacher, and vie with each other in giving receptions in his honor. So while we did not have the pleasure of hearing this great organist in concert recital in Scranton we were honored by his presence here for a few hours. His pupil, Mr. Pennington, gave a reception on Saturday morning at the Conservatory for M. Guilman, followed by a small dinner party at the Hotel Jermyn.

The recital given by M. Guilman in Wilkes-barre was a very delightful one, and the program seemed far too short. He is a truly great artist, and most delightfully modest and unassuming in manner.

The concert given by the Glee and Madrigal Club on February 18 was a great success. The part songs were well received. J. Willis Conant played beautifully in his piano numbers. Mrs. O'Brien's beautiful voice was heard to great advantage in a trio, and Miss Freeman's songs were thoroughly enjoyed. Her strong soprano voice filled every part of the house. Miss Timberman was indisposed and unable to appear. Miss Julia Allen gave some delightful violin solos. Miss Allen is our leading society violinist, and has the distinction of being the only American pupil of Ovide Musin. She plays with great ease, and brings sweet strains from her rare old violin.

We are already beginning to hear of changes in choirs, and it is probable that a number of new singers will be heard in Scranton after the first of May.

We are to have another Symphony concert after Easter, I believe. The friends of the Symphony Orchestra are hoping that the program will not be too ambitious in the selections this time.

Mr. Conant is giving his Saturday afternoon Lenten organ recitals again for a half hour before the 4 o'clock service at St. Luke's. A great many of his admirers take advantage of this opportunity to hear his excellent music. There are rumors of a musicale or two during Lent, or shortly after, with well-known international artists, but nothing definite has been heard yet.

V. DIXON.

F. X. ARENS.

Through true merit has Mr. Arens forged his way to the front. Here is a clipping he values highly:

Some six or seven years ago Mr. F. X. Arens undertook a novel missionary enterprise by giving a series of concerts in Germany devoted entirely to American compositions. The Germans are apt to think that dollars and pretty girls are about the only good things that come out of America, so they were surprised at the high quality of the music to which Mr. Arens introduced them, and they praised above all things his great talent and excellent taste as a conductor. Among the pieces he conducted that were particularly praised was his own symphonic fantasia "Life's Springtide." This piece was played on Wednesday evening at the concert of the Manuscript Society in Chickering Hall, and in view of the exceptional services rendered to American music by Mr. Arens it seems proper that, exceptionally, this performance of the Manuscript Society should be noted here. Enthusiasm is the most important quality in music, as in all other things, and the most noticeable thing about Mr. Arens is his enthusiasm, both as conductor and composer. As in Smetana's fine quartet "Aus meinen Leben," there is evidently an autobiographic element in his symphonic fantasia which seems to embody the struggles of a young artist to reach his ideals amid the various obstacles interposed by an obtuse world. There is much storm and stress in the piece; there are climaxes which were admirably wrought out by Mr. Arens, both as composer and as conductor. The thematic material, though it may not open new veins of musical thought, is surprisingly free from the conscious or unconscious pilferings usually indulged in by young composers; the workmanship is that of a thorough musician, and, above all, Mr. Arens has shown remarkable skill and originality in his orchestration, some of the combinations being strikingly novel. Mr. Arens and his work were warmly applauded.—H. T. Finck in New York Evening Post.

Wm. H. Sherwood.

Mr. Sherwood is a pianist who is always enjoying success to the full. Here are two press notices:

In spite of the unfavorable weather, excellent audiences greeted Mr. Lund and the Symphony Orchestra at the concerts yesterday afternoon and last evening.

The soloist of the concerts was William H. Sherwood. It was the first time Mr. Sherwood ever played in Buffalo under conditions best fitted to show his actual power, and the result was a genuine triumph for the American pianist. His playing of the Saint-Saens G minor Concerto displayed such highly developed and finished technic, and was so thoroughly musical and brilliant, as to arouse the real enthusiasm of the audience. After several recalls, Mr. Sherwood responded with the Chopin "Berceuse."

His second number included the "Maiden's Wish," by Chopin-Liszt, and the "Marche Militaire," by Schubert-Tausig. After these solos, the spontaneous and prolonged applause would not cease until he consented to play again. His second encore was Liszt's "Campanella," which he also played in the afternoon. His other encore at the matinee was the D flat Nocturne, op. 27, No. 2, by Chopin. This has been played in Buffalo by many artists, but never more delightfully than by Mr. Sherwood.

The concert closed with a beautiful rendering of Lassen's "Festival Overture." Much praise is due the orchestra for the fine and sympathetic accompaniment of the concerto. Mr. Sherwood expressed great satisfaction with the support given to him, and also his opinion that the Buffalo Symphony Orchestra is one of the best in the country, and Mr. Lund a remarkable conductor.—Buffalo Express.

William H. Sherwood, the distinguished New York pianist, achieved a most pronounced triumph at the Symphony concerts given yesterday. He is a brilliant artist, and the large audiences at both performances extended to him a reception well worthy the accomplished musician that he proved himself to be.—The Times.



PHILADELPHIA, Pa., March 12, 1898.

THE doors of the Academy of Music were opened but once the past week for a musical event, which is an indication of the waning season in this city. That event was the first of two piano recitals given by Josef Hofmann, the young piano master. The second concert will take place on the 17th.

The first recital occurred on Thursday afternoon. When Hofmann played here last week with Theodore Thomas' orchestra he was given a most enthusiastic reception, and this success evidently determined his manager to present the young pianist at concerts at which he alone would appear. The audience was particularly demonstrative in its applause of the ability of the young artist, and the concert was concluded with a brilliant flourish when Hofmann played the Hungarian Rhapsodie, and a tremendous applause followed. The program he presented covered a wide range of authors, including himself, and for that reason, and for the individuality with which each author was treated, his performance was remarkable. His own composition, a fugue, is a marvelous setting of a simple theme, and is a scholarly effort.

Among the local vocalists of whom Philadelphia can well be proud is Nicholas Douty, a lyric tenor. He gave a song recital at the New Century Drawing Room on Tuesday evening, which was very well attended. His program included lyrics of a number of different musical epochs, including Beethoven, Schubert, Franz, Schumann, Grieg, Henschel, Wagner, Brahms, Mozart, Handel, Purcell and others, also songs, several of his own composition.

The Philadelphia Music Club, an amateur operatic organization, gave Gilbert and Sullivan's pretty opera, "Princess Ida," at the New Mercantile Hall on Thursday evening. This is the eighth opera given by this organization in the past six years. Preston Ware Orem was the musical director, and the officers of the association are: President, Albert N. Rihl, Jr.; secretary, J. Glen Fling, and treasurer, Harry J. Donnelly.

Philadelphia will this week lose an operatic organization, the Castle Square Opera Company, which has been identified with this city for the past two years, and which has given more performances and delighted larger audiences than any other company that has ever been seen here. The season of opera covered a period of nearly two years, this closing week being the eighty-ninth, and between fifty and sixty different works were given, ranging from the lightest of comic operas, through the list of popular opera bouffes and including several of the heavier works, such as "Aida," "Lohengrin," &c.

The tenth and last of Henry Gordon Thunder's Symphony Orchestra concerts occurred in Music Fund Hall on Friday afternoon. These concerts have certainly earned the regard of our musical people, and have tended to develop and present a part of the musical resources of this city. A supplementary series may be given this spring, and the success of the concerts this winter will no doubt mean a continuance next season with a lengthened term. There was a worthy program at this last concert, including MacDowell's Indian Suite and a Tchaikowsky concerto, played by one of our best pianists, Stanley Addicks.

News of the continued success of Miss Mary E. Hallock in Vienna is being continually received by her friends in this city. She has just been engaged as the soloist for the third Künstler Haus concert, is to play in the César Franck revival at the Ton Künstler Verein, and a little later will assist Madame Rhon, the great soprano, in Bosendorfer Saal.

At Miss Beaton's class, held at the residence of Miss Balch, 1412 Spruce street, to-day, the subject "German versus Italian Opera" will be discussed.

On the evening of March 8 a paper was read before the

American Negro Historical Society on "Some Local Musical Celebrities Whom I Have Met in Philadelphia in the Past," by Hanns Shadd, one of Philadelphia's oldest colored musicians.

Music in the Green Street Presbyterian Church is a particular feature of the service there. Last Sunday evening Gaul's beautiful cantata, "The Holy City," was given by the quartet of the church, assisted by several other vocalists, and a quartet of youths; while Dr. H. L. Morse presided at the organ. The church quartet was composed of Harriet L. Jones, soprano; A. Ethel Skilton, contralto; C. Stoddard Saylor, bass, and James N. Knipe, tenor.

The second concert of the Acorn Club was given last Monday evening. The soloists were: Genevra Johnstone-Bishop, soprano; Francis Rogers, tenor, and Frederic Hahn, violinist.

On Friday evening Miss Florence Burton, a talented soprano, gave a concert at the New Century Drawing Rooms. She was assisted by Louis J. Mintz, tenor; W. Palmer Hoxie, baritone, and David Novinski, violinist. Frederic Peakes was the accompanist, and Miss Burton and Mr. Mintz are his pupils.

Three Sousa Band concerts are announced for the Academy of Music March 25 and 26.

The Symphony Society, of Philadelphia, will give the second of their always delightful concerts on next Wednesday evening. The following program will be given:

Overture, Fingal's Cave.....Mendelssohn
Aria from Così fan tutte.....Mozart
Symphony No. 1, B flat major.....Schumann
Solo, Die Lorelei.....Liszt
Suite.....Massenet
Pastorale et Fuge.
Theme et Variations.
Nocturne.
Marche et Strette.

The soloist will be Mrs. S. C. Ford. The Symphony Society of Philadelphia consists of eighty-nine members under the direction of Prof. W. W. Gilchrist. The society was organized March 20, 1892, making this concert almost the sixth anniversary. W. W. HAMMOND.

Karl Griener-Henrietta Scholder Concert.

A LARGE and enthusiastic audience, including about all the musical prodigies of the city, gathered at Chickering Hall last Saturday evening to see and hear the youngest of them all, six-year-old Miss Scholder. This phenomenon is a yard long and when she comes on, hand-in-hand with the two-yard 'cellist, Griener, there is general amusement. Later this is turned to amazement at the performance, for the little one plays the Gounod-Sarasate "Faust" Fantaisie and other works, with 'cello, in astonishing fashion, with real musical feeling, considerable tonal volume, and, by means of an ingenious fixture invented by Griener, using the pedal with taste. Mr. Griener plays violin works exclusively on his 'cello, which he tunes the same as the violin; the result is rather startling, more or less effective but questionable from the artistic standpoint. One misses the deep-toned cantilene one associates always with the noble 'cello! There was, however, apparent much taste, fine technic and musicianly conception in the 'cellist's work, and entire unity of ensemble between 'cello and piano, so dexterously manipulated by the babe of six.

Mrs. Dora E. Phillips, soprano, a Scherhey pupil—one reads of them frequently nowadays!—sang the Lessmann "Red Rose" with fervor and beauty of voice; later the well-known "La Zingara" song, by Donizetti, with flexibility, ease and sweetness. A most pleasing young singer.

Maria von Sternberg, contralto, sang a group of three songs nicely, but the group all suffered from monotony of movement, all being andante. She has a fine big voice, however.

Innes Concert.

THERE is no doubt but that the Innes Band has taken a hold on the public, for there was another large and appreciative audience in the Manhattan Theatre Sunday evening on the occasion of his second concert in New York this season. The personality of the leader and the personnel of his band are in themselves enough to make a competent band, and united they make a truly strong combination. What one would say of the work of the band Sunday night, the admirable balance of tone, the precision with which it played and the spirit that animated it is only what has been so often said before, and what it seems is part of every performance.

The program was one that showed Innes' catholic tastes. Not satisfied with simply pleasing the public, he inculcates a measure of instruction which is having its reward, for now the conductor's dips into the severer and more serious music are received as enthusiastically as the other numbers. An ingenious part of the evening's entertainment was the manner in which the patriotic numbers were introduced as encores. Innes' own trom-

bone playing also came as an encore, and displeased the audience only in its brevity.

Miss Saidee Estelle Kaiser sang "Lo, Hear the Gentle Lark," with a great deal of intelligence and feeling. She is a promising young soprano. Emil Keneke, a thorough and pleasing artist, the cornetist, played "The Lost Chord."

Maurice de Vries sang an aria from "Il Pagliacci," and then as encores "The Palms" and the "Toreador Song," accompanying himself in the last. There are few baritones that one can listen to with more pleasure than De Vries. A finished artist, perfect in method, admirable in voice and dramatic fervor, he may be counted on for a flawless evening. Miss Bertha Webb, the violinist, played the "Faust" Fantaisie with much expression.

The program was as follows:

Overture, Fest.....Lassen
Nocturne, No. 2.....Chopin
Two-Step March, Love Is King.....Innes
Cornet solo, The Lost Chord.....Sullivan
Emil Keneke.
Second Hungarian Rhapsody.....Liszt
Solo for soprano, Lo, Hear the Gentle Lark.....Bishop
Miss Saidee Estelle Kaiser.
Lohengrin (Vorspiel).....Wagner
Dance of the Marionettes (new).....Pessard
Solo for violin, Faust Fantasia.....Vieuxtemps
Miss Bertha Webb.
Danse Macabre.....Saint-Saëns
Aria for baritone, from I Pagliacci.....Leoncavallo
Chevalier M. De Vries.
Bonnie Scotland, popular fantasia.....Godfrey

Clary in Maine.

Mary Louise Clary still continues successful in establishing the standard for contralto singing in this country. This latest criticism and, in fact, every notice is only an additional confirmation of the fact:

Of the contralto, Miss Mary Louise Clary, great things had been promised, and the promises were well fulfilled.

When it comes to the consideration of contraltos it is natural to revert to memories of Adelaide Phillips, and to make comparisons of present day singers with her. There have since the days of Phillips been many other contraltos here, and possibly a better, but up to last night it was certainly a matter of doubt. Now, however, it can be said with confidence that Clary has, in important respects, set a new standard here. Her voice is resonant and full toned, of great range and wonderful volume—yet sweet. Last night she scored a decided success, and many who were there will want to hear her again and again. In the duo she fairly shared the honors with Mr. Williams, but it was in her closing number, the song "Hosanna," that she sang best. There is no doubt about the quality of this singer's voice, and many who heard her last night would like to hear her in a larger auditorium, with grand orchestra. She has voice enough to fill the greatest opera house, and she would appear at best advantage where most was required.—Bangor News, March 11, 1898.

Miss Clary and Evan Williams sang in St. John, N. B., March 14 and 15 to packed houses, every seat being sold for both nights. These were Clary's fifth and sixth concerts, respectively, in that city since last April.

George Hamlin.

Here are a few of the successful tenor's press notices that were omitted from a recent issue:

(Beethoven's Ninth Symphony with Theodore Thomas.) Mr. Hamlin's work in the tenor solo, "Joyful Like His Sons so Glorious," was highly commendable.—Chicago Inter-Ocean, December 18, 1897.

George Hamlin, whose clear and true voice and fine method are always of good service whenever he appears, sung the tenor passages with good quality of tone and evident taste and intelligence.—Chicago Record, December 24, 1897.

The soloists were all satisfactory, although Hamlin aroused the greatest enthusiasm, especially in his work in the "Swan and Skylark," which was exceptionally fine.—Chicago Critic (Cincinnati correspondent), December 21, 1897.

George Hamlin, of Chicago, whose musicianly work and pure, sympathetic tenor have won him a deserved popularity here, received some of the warmest applause of the evening.—Chicago Critic, December 21, 1897.

Mr. Hamlin has never sung with more force than he displayed last night, and there was a splendid precision in all his effort.—Chicago Journal, December 24, 1897.

Mr. Hamlin has a sweet, lyric tenor under the most artistic control and capable of expressing intense emotion. He uses his voice after the manner of a poet. He grew upon the audience until he became the recipient of the most enthusiastic applause. His singing of the solo and recitative in "Swan and the Skylark" was a tribute to genuine art.—MUSICAL COURIER (Cincinnati correspondent), December 22, 1897.

Mr. George Hamlin, the tenor, is new in Pittsburgh. His voice is of fine quality, his articulation most perfect, and his work performed with a power of expression too often overlooked in oratorio. *** Mr. Hamlin's singing of "Thy Rebuke Hath Broken His Heart" was also good.—Pittsburgh Times, January 1, 1898.

A Tribute to Strauch.

phytomer

phytomer, fal-to-mer, *n.* Bot. One of the plant-units or structures that by their repetition make up a plant of the higher grade; a plant-part. [*PHYTO* + *Gr. meros*; see *MERID*.] **phytomerion**, [-na, pl.]. **phyton**, fal-ton, *n.* Bot. Same as *PHYTOMER*. [*Gr. phytōn*, plant, *cf. phytō*, produce.] **phytonomy**, fal-ton-o-mi, *n.* Bot. The science of the origin and growth of plants. [*PHYTO* + *Gr. nomos*; see *NOME*.]

phyto-pa, fal-to-pa, *n.* See *PHYTO*.

phyz, fiz, *n.* Same as *PHYTO*.

pi, pol, *cf.* [*PIED*; *PIED*]. To jumble, confuse, or

pie, [disorder, as printing-types.]

pi, [a. Print. Type, sometimes also rules, furniture,

pie, [etc., that has been upset, dropped, or otherwise dis-

arranged so that it can not readily be used until assorted.

[Prob. < *pie*; but *cf. pie*, *cf. pie*.]

pi, pol or pi, *n.* [*Gr.*] The sixteenth letter in the Greek

alphabet (Π, π); equivalent to English *p*.

pi, pi, *n.* [*Lat.*] The large Himalayan narwhal.

pi, pi, *n.* [*Braz.*] A small fresh-water Brazilian

fish, esteemed a delicacy.

pi, pi, *n.* [*Fr.*] Same as *PISSAVA*.

pi, pi, *n.* [*It.*] Measure in musical direc-

tion, a *piace*, at *piace*.

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1335

pick

mechanism connecting the wires and keyboard (see *PIANO-ACTION*); (4) the case (see *PIANO-CASE*); (5) the wires of strings, graduated as to length and thickness, to produce the desired variations in tone; and (6) the keyboard (see *KEY-BOARD*). The volume of tone is regulated by means of dampers to the wires, operated by pedals. The compass of the pianoforte varies from 5 to 74 octaves. [*It.*, < *piano* (see *PIANO*, a); < *forte* (< *foris*, *foris*), strong.]

pi-an-o-for-te, pi-an-o-for-te, *n.* A method of instruction for the pianoforte; also, a book containing such a method.

pi-an-o-graph, pi-an-o-graf, *n.* A machine attached to a pianoforte which indicates on prepared paper what-

ever the pianist plays. [*PIANO* + *GRAPH*.]

pi-a-pee, pi-a-pee, *n.* [*Afr.*] A West-African magpie

(*Psaltriparus senegalensis*).

pi-a-rach-noid, pi-a-rach-noid, *n.* The pia mater

and arachnoid. [*PIA* + *ARACHNOID*.]

pi-a-rhe-mi-a, pi-a-rhe-mi-a or pi-a-rhe-mi-a, *n.* Pathol.

1. An excess of fat in the urine, giving it a milky appear-

ance. 2. A fatty condition of the blood. [*PIA*, *cf. pi-*

pi-a-ris, pi-a-ris, *n.* [*Gr.*] One of a monastic

order the members of which are regular clerks of the

Scuola Pia, an institute of instruction, founded in Rome

about 1600. The order is active chiefly in Italy, Spain,

and the Austrian empire. [*PIA*, *cf. pi-*

pi-a-sa-va, pi-a-sa-va, *n.* 1. A coarse, stiff fiber ob-

tained in Bahia and Para respectively from the leafstems

of two palms, *Attalea funifera* and *Leopoldinia pi-*

pi-a-sa, pi-a-sa, *n.* [*Gr.*] A small, irregular kind

of martial music played by Scottish Highlanders on the

bagpipe, consisting usually of an air with profusely orna-

mented variations.

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bagpipe, consisting usually of an air with profusely orna-

mented variations.

pi-a-sa, pi-a-sa, *n.* [*Gr.*] A small, irregular kind

on men's clothes. In the old sense written also *pick-*

del. [*OF. piccadille*, < *Sp. picada*, picked, up, of

pick, pierce, < *pica*; see *PICADOL*.] **pic-a-dill**,

n. Money paid at fair for the privilege of erect-

ing booths. [*pick*, < *pica*.]

pic-a-dill, pic-a-dill, *n.* 1. A pickle of various veg-

etables, as cauliflowers, cucumbers, and onions, cut in

small pieces and preserved in vinegar thickened with

mustard, etc. 2. A highly seasoned pickle of finely

chopped vegetables: often made from green peppers,

green tomatoes, and cabbage.

pic-a-nin-my, pic-a-nin-my, *n.* [*Sp. piquete*, little, and

niño, child.] A little child; specifically, a negroid child. [*Cuban piquin-*

niño, little; *cf. Sp. piquete*, little, and *niño*, child.] **pic-**

a-nin-my, pick-a-nin-my, *n.*

pic-a-nin-my, pick-a-nin-my, *n.*

pic-a-nin-my, pick-a-nin-my, *n.*

pic-a-nin-my, pick-a-nin-my, *n.*

pic-a-nin-my, pick-a-nin-my, *n.*

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pic-a-nin-my, pick-a-nin-my, *n.*

pic-a-nin-my, pick-a-nin-my, *n.*



HISPANIA DELEND A EST.

HAS Spain a right to national existence?

It would be folly to deny that she once had a splendid right to national existence. The nation that for nearly two hundred years ruled Europe—for good or ill, it does not matter which—justified her right to rule. In national affairs it may be taken as an axiom that the nation that rules deserves to rule. There is no logic save that of might. But there is a corollary to this law—and one of extreme importance—that the weak nation must go the wall. Its very impotency condemns it. The weak and crippled nation must purchase permission to exist by singularly upright conduct.

What is true of nations is true of men. The rich and powerful man may do virtually what he pleases. The poor devil must walk circumspectly.

The crimes that Spain committed in the days of her power we are not called upon to judge. She justified them by the unanswerable logic of the sword. England, in her might, need not care tuppence whether her acts in India, Ireland and Africa be right or wrong, fair or foul. We, as a nation, strong to-day and rich, may wreak what injustice we please and need not concern ourselves at all with the morality of the question. And so we say that the crimes of the bloody and victorious Spain of old, as long as they were successful crimes, are not stains upon her history. It is only when a nation falls, that she is disgraced. Then she loses her right to existence as a state in the brotherhood of nations. Then must she subsist on the sufferance of other nations. She must be meek and lowly of spirit, rigorously honest, humble as a poor kinsman; she must placate, where once she ruled.

Spain, under Charles V., was the mightiest power the world had seen since the Roman Empire. By the policy of Ferdinand and Ximenes the sovereign had been made absolute, and the Church and the Inquisition adroitly adjusted to keep him so. The free constitutions were swept away. Spain became, as every fighting power must be, an absolute monarchy.

It is only as a fighting power that she was worth considering.

In the arts and in letters, in science and philosophy, her record is almost a blank. Her right to existence depended upon her ability to conquer. When she lost that she became as useless and pitiable as a whipped bully. A "fighting power" that has been beaten for 200 years—surely it is time an end was made of it.

Spain contributes absolutely nothing to modern civilization.

Once she was a destroyer. Torquemado and Ximenes, Pizarro, Cortez and Alva ravaged at home and abroad. They went out as into a harvest field, reaping the lives of men. They founded no colonies; they destroyed kingdoms. In an age when Danes and Englishmen, Italians and Portuguese were mapping out unexplored worlds, Spain made no discoveries. She followed and robbed in the footsteps of the explorers. Columbus was a Genoan, Vasco da Gama was a Portuguese—Magellan a Portuguese. Foreigners sailed her ships for her. Spain has contributed nothing to the science of navigation. To none of the modern sciences has she contributed. Mathematics, architecture, astronomy, which the Spaniards might have acquired from the Moors and the Jews, have no home in Spain. There is not an university of even the tenth rate in all Spain. There are no important manufactures. Not even one invention is to be set down to the credit of Spain—not one. She has never created; she has destroyed.

There is only one Spanish writer who stands in the front rank of literature—Cervantes; him the world would not willingly let die. As for the rest, it would be sheer pedantry to set any great store by Lope de Vega, Quevedo, Calderon, the Mendozas or Gorgona. To art she has given Velasquez and Murillo, and these only, for we would willingly forego Fortuny and Goya. To music—nothing.

She stands to-day a pitiable figure among the nations, ragged, hungry, foul-smelling, ignorant, debased, timid and yet boastful, beaten and yet arrogant—a whining bully among the nations.

And to-day we may reckon up her old sins. This is her day of reckoning. Well says the Spanish proverb, *A cada Puerco viene su san Martin*—to every pig comes pig-killing day. And this is Spain's St. Martin's day. The knife is at her throat.

The evil that Spain did in the Netherlands was not lasting in its effect, but the two great crimes in her history—the banishment of the Jews and the Moors and the establishment of the Inquisition—are breeding consequences even to-day. The Jews had furnished Spain with her scholars and merchants. There is a tradition that there were Jews in Spain as early as the days of

Solomon. Certainly they were there in the time of Paul, who wrote that he would visit them. They formed an appreciable part of the population of the cities; they were distinguished in law, in medicine, in science and in pedagogy. In banishing them Spain banished learning. In expelling the Jews she crippled her commerce, impoverished her educational institutions and decreased her wealth. Not quite at first were all the evils felt. They increased through the centuries. It is quite true that no nation was quite exempt from the epidemical religious lunacy a few centuries ago, but in Spain this fanaticism was most intolerable. France, England and the Low Countries were benefited by the expulsion of the Jews from Spain, and what they gained Spain lost. In banishing the Moors Spain banished architecture and mathematics and astronomy. This ground she has never regained.

The disastrous effects of the sway of the Inquisition may still be traced in Spanish life. The lunacy of religious bigotry and intolerance still rages. The character of the people is mediæval. It is anti-scientific, anti-reasonable. Spain to-day, with all its intolerance, with all its treachery and cowardice, with all its childish ignorance and monstrous bigotry, is just what the Inquisition made it. The real condition of this unhappy and useless country may be gathered from the fact that there are in Spain, in proportion to the population, fewer printing presses than there are in any quasi-civilized country—even dark little Roumania. A nation of illiterate and useless bigots—unproductive, destructive, a drag on modern civilization—*Hispânia delenda est*.

A nation that contributes nothing to literature, to science, to æsthetics, to any branch of modern thought or endeavor, Spain is on the eve of her St. Martin's day.

The one idea for which she stands is that of Slavery. This is her one contribution to modern thought. In the Philippines and in Cuba she is endeavoring to perpetuate this mediæval institution.

We, as a nation, have declared against slavery. It is intolerable that we should permit the Spanish beggar to flaunt the rags of our cast off policy.

Spain has long outlived her usefulness. She is a diseased and cancered spot on modern civilization. She must be destroyed. She has no right to national existence.

We believe the United States will drive her out of Cuba ere long, and we believe that the final dismemberment of Spain cannot be put off many years.

But when Cuba is free from Spain—what then?

What are the United States to do with this white—or rather black—elephant? Shall we make it an American colony? Shall we send thither some Nebraska satrap to rule it for us? Or some satrap chosen from the Washington "ring"? To be sure this would open the door to speculation on an almost viceregal scale, but what of it? There would be also the customs, the post office, and scores of similar office breeders. It is easy to imagine what prey Cuba would be for the politicians.

The difficulties in admitting Cuba into the Union of States are many. Nor does it seem desirable. As we have pointed out in these columns, Cuba is a black country. The patriots of whom we read are chiefly negroes and half-breeds. Now, we have enough black States as it is. Only by killing a negro postmaster now and then do the whites of those States manage to make life tolerable. Why should we add these Spanish speaking negroes to our own indigestible black mass of 8,500,000 negroes? The result would be that in Cuba there would have to arise an equivalent of the "white domination" of our Southern States. In one way or another—by shotguns or the faggot—the blacks would have to be persuaded to yield to disenfranchisement. It would be necessary to diddle them out of the freedom for which they are fighting.

The United States are strong enough to disdain hypocrisy. When we take Cuba from Spain, we should take it frankly and fearlessly, as Dick Turpin took purses on the highway. With no pretenses of "man and brother" equality and no sham talk of philanthropy, we should rule the island as a conquered province. It would lead to immense political and financial corruption, but it would probably be the least of the three evils.

In any case Cuba is likely to prove a black and troublous elephant.

This, however, is a question that time may settle.

Our first duty is to destroy the decayed and pestiferous kingdom of Spain. She has no place among the nations.

She lags superfluous.

The sooner her throat is cut the better.

And we might as well do the cutting!



I DEDICATE this joyous stanza to the American jingo:

We don't want to fight,
But by jingo! if we do,
We can rent the ships,
We can hire the men
And borrow the money, too.

Dramatically the week has been barren. There have been Lenten lectures and Lenten concerts. The continuous performance have continued. Elita Proctor Otis has played Nancy to a roaring Bill Sykes. Walter Jones has shone out mildly as a star. Mr. Drew, Mr. Crane, Mr. Miller and Miss Adams are doing

as well as can be expected. In the world of the stage there is nothing new this week—not even a divorce. No conspicuous actor has beaten his wife. No famous actress has netted a millionaire. The playwrights have been busy as usual, doing stunts at the Lambs' Club.

A dull week and a dull world, my friends.

"Woe is me that I sojourn in Mesech, that I dwell not in the tents of Kedar."

The tents of Kedar have always appealed to my fancy.

I like to picture them, royally purple and gold, by the stream that goes singing in the sunlight, like the brook by the hermitage in the "Faery Queene." I like to dream of the dark, slim girl, with bold eyes and black, thick, scented hair, who should come with twilight.

Now that the sap is in the trees, he is a poor creature who is not gypsily inclined, who is not fain for the highway and the moor, the midnight fire and the flitting at dawn. They are your only true monarchs—these circumforaneous rogues and gypsies, who travel the king's highway. I had rather tinker pots and pans than rhymes. I had rather steal fowl than ideas.

To go gypsying in a gentlemanly fashion is perhaps the roundest pleasure a man of parts can have. And such an innocent pleasure! Robert Louis Stevenson, wandering through France, his only companion an honest fellow of four shins was on the edge of perfect felicity. George Borrow—he of "The Romany Rye" and "Lavengro"—camping in the Mumpers' Dingle, fighting the Flaming Tinman, or teaching big Isopel Berners the Armenian conjugations, was probably in as reasonable and satisfactory mode of life as any humanity has devised. Upon my word, if I were a tolerable horsecopper, I should take to the road to-morrow. I have missed my vocation, which was that of the Flemish vagabond in the picture by Teniers.

All this I have written, my pale child, in order to break in a new pen, before beginning to write upon

SOCIAL PROBLEMS AND THE STAGE;

BEING HINTS AND INSTIGATIONS TOWARD A TREATISE ON THE DRAMA AS AN AGENT IN THE WAR OF LABOR AND CAPITAL.

'Tis a dignified topic and profitable.

When the drama was great it was great because it stood for something. It was a synthesis of the thought of the day. Whenever it has ceased to reflect the passions and problems of its age, the drama has become the toy of amusement hunters—a mere bag of tricks, dumped out on the stage to amaze the idle.

Moreover, there is no subject, under heaven and on earth, that the dramatist cannot discuss in terms of his art. He may dabble in politics, like

Aristophanes, or in psychology, like Shakespeare. All that he needs is genius, or, since genius is rare, the knack of the theatre.

The serious playwrights of the day are working more and more toward a reasonable use of the social problem, which is, after all, the one problem of these grimly and ridiculously democratic days.

The "Weavers," "Les Mauvais Bergers," a great part of the Ibsenic drama are merely signs of the times.

They are signs of the recognition of the fact that the stage is, after all, the most practical tribune from which to appeal to the people.

The pulpit has withdrawn from the people.

The press is debased beneath them.

There remains the stage, which is in the way of becoming, as it was of old, the people's tribune.

You and I, it may be, with the contempt of the manicured person for the greasy mechanic, may be perfectly indifferent whether or not the stage is turned into a labor orator's tribune. We may share Col. Robert G. Ingersoll's opinion that a good coat on a mechanic's back is proof that his wages are too high. Our concern in the question may be merely æsthetic. If our Hoyt farces are to be displaced by Hauptmann tragedies of labor and dramas of starvation, we have an æsthetic interest in the matter.

I would rather think, however, that we have a deeper insight into the social difficulties of the hour and a more human sympathy with the under dogs.

The shooting down of starved miners in the coal fields, the starving of the drudging women of the Eastern mills are facts of no new significance. They are the old bad facts of human history. Always the proletarian has been flogged to his toil, robbed of his gain, killed for rebelling. Always and everywhere the women of the laboring class have been starved and beaten. The modern state is built upon the principle that injustice to the many is justice to the few who alone deserve justice. The theory of this Government is that of protection for the rich and correction for the poor. An old, old theory. It has always obtained.

Now and then it has been questioned. It was bloodily put to the question in 1789.

Up to the present, however, the revolt of the proletarian has never been dangerous. The brute has turned, growling and threatening, in his straw. Now and then, like Solomon's madman, he has thrown about firebrands. These fits of passion were temporary. They were mere flashes of wrath or despair. Easily the brute was whipped back to his work. He felt the wrong, but he knew no remedy. Indeed he thought not at all.

Matters are changing. By an oversight or by recklessness they will yet learn to deplore the upper classes have devised a scheme of education. They have taught the laborer, he who should grind the corn like a blind mill horse, to see; they have taught him to think; they have permitted him to acquire the perilous knowledge of reading other men's thoughts.

The instructed and intelligent proletarian is the chief menace of modern civilization. The greed of the unintelligent rich is not so dangerous; it has always existed; but when it is confronted by an intelligent lower order, the danger is tremendous.

The lower orders read, think, discuss the matters that concern them. They are not blind to the inequality of life. They are plotting the curves of a new civilization. The press aids them. This is perilous. The pulpit hardly rebukes them. Here, too, is a danger.

But all this is light as straw compared to the tremendous peril—for the present organization of government of the people, by the rich and for the rich—that lies in public dramatic expositions of the social problem, as it is called.

There is power in the printed word. Byron saw the possibilities in a drop of ink. The spoken word is like fire and tow. Neither of them contains a tithe of the dynamic force there is in the acted thing—the mimed thing—the thing lived out with a shuddersome likeness to the real thing.

The theorizing of Elysée Réclus and Jules Huret and Benjamin Tucker and Krapotkine is but as the crackling of thorns under a pot.

Noise and fury signifying nothing.

But "The Weavers"—

This is a living picture of the injustice of the social conditions that is terrible in its potency. You see them there—those poor devils of labor, harried and beaten and robbed, starved till they gnaw the bones of a boiled dog.

You may see them any day in real life?

To be sure you may.



They crawl up out of innumerable cellars at daybreak, world over. But to see them in real life is not the same thing as seeing them on the stage—reinforced, as it were, by the insistent emphasis of the footlights. There the proletarian may see himself. His misery comes home to him. The picture lives in his brain. It eats, like a corrosive acid, into his soul. How long do you think it will take him to translate it into action?

Gerhart Hauptmann, Ibsen, Octave Mirbeau may have much to answer for. They are preaching rebellion in the most effective way it can be preached. The sermons carry across the footlights. And they teach lessons which should not be learned by the lower orders.



The æsthetic side of this question is of less importance. I do not believe that there will result any marked changes in dramatic form.

Were I His Majesty Wilhelm II., Emperor of Germany, I should crown Gerhart Hauptmann with laurels and roses and—burn him at the stake.

An unknown benefactrix, who sends me long letters, tempered with Japanese dolls, woolen stockings, books of religious verse, neckties and tracts on temperance and Holy Living, sent me a "Shakespeare Kalendar for 1898."

From it I learn that among the noted events of March are the death (March 6, 1616) of Francis Beaumont, the baptism of Shakespeare's brother Richard (March 11, 1574), the burial of Richard Burbage (March 16, 1619), the death of Philip Massinger (March 17, 1640), the death of Queen Elizabeth (of whom no scandal!) and that of John Donne, who died the last day of the month in the year 1631.

The Kalendar speaks like a book. Dr. Donne is buried in St. Paul's in London, and on the white marble monument you may read: "Exutus morte

Tiberius is so moved by the fair preacher of a new faith that he orders Pontius Pilate to send to Rome the person who had raised her from the dead; and Velosianus sets out to escort him, but he is too late. Christ has been crucified, and his body disappeared. Velosianus then travels through Judea to seek information from His disciples. In a lonely cottage he meets Veronica, who guards as her most precious treasure a handkerchief, on which the likeness of Jesus is impressed. According to some traditions the proper form of her name was Berenice, that of the Canaanitist woman whom Christ had healed.

Velosianus gazes motionless on the white cloth where the outlines of a face had been, as it were, breathed upon the fabric. "He saw," writes Voss, "the countenance of a sufferer; the lips, on which words of love and blessing seemed to hover, opened as with a suppressed moan; the eyes, in which a world of love, a heaven of pity lay, looked with a dying glance on the spectator. From the pale, thorn-crowned head the blood flowed down the cheeks."

The ex-priest, who had never previously seen any images of gods except those that were goodly and glad, in eternal youth, joy and beauty, felt, as he gazed, as if the whole world lay in ruins.

Meanwhile Tiberius, driven to madness by waiting for the arrival of his messenger, shatters the statue of Diana, crying "There are no gods." At length, however, Velosianus and Veronica are announced. The emperor looks at the image on the veil and sinks to the ground.

The strongest scene is laid in Jerusalem. The Pharisees, in their alarm at the popular belief in the resurrection, had slain a peasant and exposed the body in the market place. Pilate comes and recognizes the man he tried to save. Mary Magdalen who loved him, comes and recognizes the body. Then the mother comes from Nazareth; she sees the corpse, "No, that is not my son!"

The employment of all this legendary matter, and the treatment of Veronica and Mary Magdalen, who dies the first female martyr, are more theatrical than dramatic.

Some American as well as European papers have mentioned a discovery in Rome of a contemporaneous sketch of the Crucifixion. According to the

LENTEN MATINEES..... Tis but a step from Church to Theatre.....



Ultimo die Martii, 1631." He was a godly, pious man and no mean poet. Isaak Walton, a sympathetic friend, drew an admirable character of him, which you may perchance remember. Dr. Donne's "Divine Poems" are so well known that his minor poems are usually disregarded, and yet in them I think is the better stuff. His poetical epistles to Ben Jonson are singularly good, and I can read the "Anatomy of the World" with complete satisfaction at any time.

BOOKS AND BOOKMEN.

I NEVER could understand why "Ben Hur" was so popular, and still less can I understand why "Quo Vadis" is the best selling book of the season. I suppose the reason is that the religious world, which has a pious objection to novels, can soothe its conscience in perusing these dreary books because they talk of Christ and Christians.

These two books make a great display of antiquarian erudition, and profess to stick to some extent close to the facts of history, but "The New God," by Voss, flings facts, possibilities, time and space to the winds.

Voss puts down as his second title, "Romance of the Days of the Emperor Tiberius." It is a clever theatrical piece of work, wildly fanciful.

Velosianus, the priest king, has lost all faith in the gods of Rome. He leaves the temple and resolves to flee into solitude and seek for a god not made with hands. "Like a lonely pillar he stands on the dark blue carpet of flowers that cover the summit of the rock and gazes on the radiant death of the day. He had with a feeling of triumph buried the old dead gods. Yet standing, sorrowless, by their grave he already perceives that man has need of gods, more need than of daily bread—at least has need of a belief in gods." So he will wander through all the world in quest of a living god.

At Capri he finds Tiberius and a Hebrew maiden. She is the daughter of Jairus, who has been raised from the dead. She sees in visions what is taking place at the moment in Jerusalem. She preaches a new Lord; she preaches love to the cruel emperor of the world. Velosianus and Tiberius look into each other's eyes and recognize that they both are free from the delusions of their religion—that they both hope for a new living God.

This is a rather curious character to give to Tiberius, who, in the very year when these events are represented as taking place, said in a public letter to the Senate: "What to write to you, Senators, or how to write, I know not; and what not to write at this time may all the gods and goddesses torment me more than I daily feel that I am suffering if I do know."

discoverer, Prof. Maracchi, the sketch or scratching (sgraffito) is on a wall of the palace of Tiberius, represents a cross with a figure labeled Pilatus and contains a long inscription, beginning with Chrestus, and referring to the teaching and passion of Christ. The whole is supposed to be the work of a Roman soldier who had been an eyewitness of the execution.

A very curious scrawled drawing was found in the Palatine in 1856 and published the next year. It represents a crucified figure with an ass' head, a man at the foot of the cross and the words in Greek. "Alexamenos Worships God." But the date of this is assigned to the third century. Of the sketch at present under discussion no fac-simile has been published. It has been known, however, for years. It does not represent an execution. There are two high poles with cross pieces, connected by a rope with a ladder placed at each of the poles. The figures on the ground are very small compared with the height of the poles, and the whole looks like an arrangement for a tight-rope act. The name given as Pilatus is more likely Filetus, the Blondin of the period probably, and the Chrestus ought to be read Crescens. The inscription is anything but a religious one. "O Crescens, the rival who robs me of my girl, a bear in the mountains shall devour." Moreover the old building in which the drawing was found is not the real palace of Tiberius, but an addition made in the reign of Hadrian.

The second tale in Julius Hart's "Voices of the Night" is longer, more profound and more effective than its companion. In this, styled "Media in Vita: A Song of Death," the approach of insanity, the slow clouding of the intellect are depicted with thrilling art. The reader knows not whether it is fancy or reality or the mere experience of a dream. The written words come before us like an unfolding roll of line that are senseless yet plastic, and of colors that blend into figures and then part, like the dreams of fever, like the recollection of some wonder book read in childhood and then forgotten.



The Stage Abroad.

THE wife of Maitre Labori, the defender of M. Zola in the late trial at Paris, is said to be a native of Leeds, in Yorkshire. She was an excellent pianist, and was married to de Pachmann, but the union was an unhappy one, and was dissolved by the courts.

At a late performance of Puccini's "Manon Lescaut" at Bologna, Botes, who had the role of Geronte, made no success in his first scene, and when the second scene began remained in the wings. The conductor, thinking it was an accident, started the orchestra again, when the manager rushed out crying, "Down with the curtain; the act over again!" The public grumbled, but were appeased by the manager's statement that the singer had been seized with sudden indisposition. The act began again, but Botes sang worse than before and was hissed. Thereupon he advanced to the footlights, took off his hat, bowed courteously to the public, said "Good evening, gentlemen," and walked off. The theatre had never heard such a tumult as now arose. The poor manager again appeared, tearing his hair and explaining that Botes had played this trick because he did not like the costume the management had given him. Meanwhile the director of police appeared and tried to bring the singer to reason. In vain Botes began to abuse the official, and from words proceeded blows. He was arrested and taken away. Luckily another singer capable of taking the part was found, the act began for the third time and the opera went on all right to the end.

Another fiery Italian has been making a scene in Vienna. At a rehearsal of Leoncavallo's "La Bohème," the conductor, Mahler, opened proceedings by addressing the orchestra: "Gentlemen, we want to be very careful to-day, for we want to show Signor Leoncavallo that the Vienna Court Opera is still in a position to interpret his music worthily. Signor Leoncavallo has made the charge that yesterday you were not quite equal to the business. We must do our best then to render possible the première for Wednesday."

Leoncavallo jumped up from his stall in front, and addressed the orchestra in French. "Gentlemen I feel myself honored in the highest degree by being played here, and in every respect I am satisfied with the orchestra. What conductor Mahler has said is simply not true." He explained that he had asked Mahler to delay the première for two days to make some changes in the scenic arrangements and that Mahler had refused. The present arrangements were not to his mind. "What you see on the stage may be Mahler's opera; mine it is not. A criminal sentenced to death has a respite for twenty-four hours, but he will not give me that time from the gallows."

The Theatre de l'Œuvre goes on its way rejoicing and for its fourth spectacle produced a French three act piece and a Scandinavian one of equal dimensions. Neither of the pieces, as M. Faquet remarks in his review, are first class, but perhaps on that very account they bring into striking relief differences between the Gallic and the Norse spirit.

I believe with Matthew Arnold that the note of the French spirit is clearness first of all, then simplicity, then symmetry. But, it seems to me, in these days these qualities that characterize the great school of French writers are not very conspicuous. It may be that in the past great sacrifices have been made for the purpose of attaining these qualities, and that this has been done at the expense of higher things. The world is not clear, life is not simple, things are not symmetrical, and hence the French spirit of lucidity and order has often turned itself into a mere logic chopping machine. I can never believe that, as the old Greek said, very often the half is greater than the whole; that what seems to the logical mind incoherent is merely the statement in terms limited by our limited powers of expression and reason, of truths that transcend mere reason, mere carnal and psychical reason of which the spiritual, the pneumatic part of man has presentiments, which we are pleased to call mysterious. But I am drifting far away from the Theatre de l'Œuvre.

The first piece in its late performance is "L'Echelle," "The Ladder." It is by a gentleman who bears the very Netherlandish name of Van Zype, and the good Teutonic name of Gustave. The other is "Le Balcon," by an unmistakable Scandinavian, Gunnor Helberg, and it is no wonder that M. Faquet says "The first piece is by a Frenchman, the other by a Nordlander, and it might be, I know, the other way about."

"The Ladder" is merely part of the title of Van Zype's play. The full title is "From the Top to the Bottom of the Ladder," and the play is concerned with three stages in the ladder of human life.

FIRST STAGE.—The great financier, with enormous schemes and just on the point of becoming bankrupt. You for see what comes next? His wife, while he has been engaged in his Panama and other adventures, has had her own adventures in the Isle of Cythera. While his bank account was on the right side he was a man of punctilious honor, and had begun a divorce suit against the lady. But when he is on the verge of ruin, his principles become more accomodating. Reason why? The erring lady possesses in her own

right 150,000 frs. He accepts the situation, and forgives a wife who has 150,000 good qualities.

STAGE TWO.—The collapse of this great financier has brought down a small shopkeeper, M. Leblanc. He had been the proud possessor of 40,000 frs., which he had deposited with the banker at the rate of 200 per cent. The dialogue here is amusing.

"You advised me," says the poor fellow to his wife.

"Oh, get out!" she replies.

"You wanted me to do it."

"You ought to have had more sense than a poor woman like me!"

But what's the use of talking. They try to get some money from the old grandfather. With what they succeed in obtaining from him and Mme. Leblanc's little economies they have 12,000 frs.

"Now," says poor Leblanc, "let us ask for time and carry on the business."

"And work for others?" says she.

"Work to pay our debts and preserve our honor."

"No, no," she replies, "with 12,000 frs. saved the business can be carried on in my name."

STAGE THREE.—A workman's family is ruined by Leblanc's failure. They have no coal, no bread, no work. Everything has gone to the pawnshop except one trinket that he cannot find in his heart to part with. It is a scarf pin which his kind old employer had presented to him as a recognition of his being the best workman in the place. Now this must go. Alas, the diamond is just a bit of glass, the gold is brass, the whole thing is worth a franc and a half. Then the daughter of the house comes in with twenty francs. For the third time money is master.

It will be seen that, like many of the pieces lately produced in France and Germany, it is of a pronounced socialist, anti-capitalist, anarchistic tendency—a symptom of disease as menacing as the Dreyfus affair, and worse than any Panama scandal. It arraigns the whole modern bourgeoisie society of France ready to descend to any infamy for money.

Van Zype is, however, no Frenchman, but a Belgian, and the Royal Academy of Brussels has awarded to him the grand prize for drama.

Another piece, "La Fortune," is by Bourgeois and Andre Thisset. It introduces us to the ménage of an old long married couple, M. and Madame Bregeot. He is a clerk in a Government office, and she is simply his wife. They live and have lived for years in perfect happiness in a little house at Passy, that they took because the rent was low. All is serene in the life of the exemplary couple till M. Bregeot buys a lottery ticket.

Then their troubles begin. Their peace has vanished, hope and fear succeed in disturbing their bosoms as they impatiently wait for the drawing of the lottery. The result of the drawing is to be announced by telegraph; they wait in feverish excitement for the coming of the news, and meanwhile form all kinds of projects. The telegraph boy comes. Bregeot has won the grand prize, and with it all kind of anxieties, miseries and inconveniences that they hitherto had not known. They see themselves on all sides envied, hated, plotted against, robbed, murdered; in fact they see no other way out of their difficulty, except to run away from the house where they have been so happy. So in the shades of night they fly with nothing but the clothes on their backs, and—the lottery ticket.

O Night!
And Storm and Darkness! Ye are wondrous strong,
Yet lovely in your strength. As is the light,
Which comes a while in the deep eye of woman.—Milton.

THIS is from the *Evening Sun*. At what time Milton wrote those lines the *Sun* does not state—probably a century and a quarter after his death, and in some Byronic reincarnation. The last line of the quotation needs revision. Since the death of Mr. Dana the *Sun* has got in slovenly habits. There is still time for repentance and reform.

MAARTEN MAARTENS, the Dutch novelist, who recently visited J. M. Barrie in London, is now on his way to the Holy Land and Egypt.

This author is well known in this country, where his novels, notably "The Sin of Joost Avelingh," are very popular. Little, we believe, has been written of his personal affairs. In Holland he is by no means a favorite. In the first place he writes in English and he has, in the second place, published many scathing criticisms of his native land. He stands quite apart from the Dutch writers of the day—and, indeed, prefers to be considered a foreigner.

Maarten Maartens' real name is Schwartz. His father was a learned Jew who verted to Protestantism and became a very successful preacher. The son was educated chiefly in England, though at one time he tried to become professor of law at the University of Utrecht. His candidature was unsuccessful and he withdrew, a disappointed and, it is said, embittered man. He married the daughter of a millionaire brewer and lives on a spacious estate near Utrecht in complete retirement.

"I am a Protestant Jew," he is reported to have said once, "an English Dutchman—and I have neither a religion nor a country."

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